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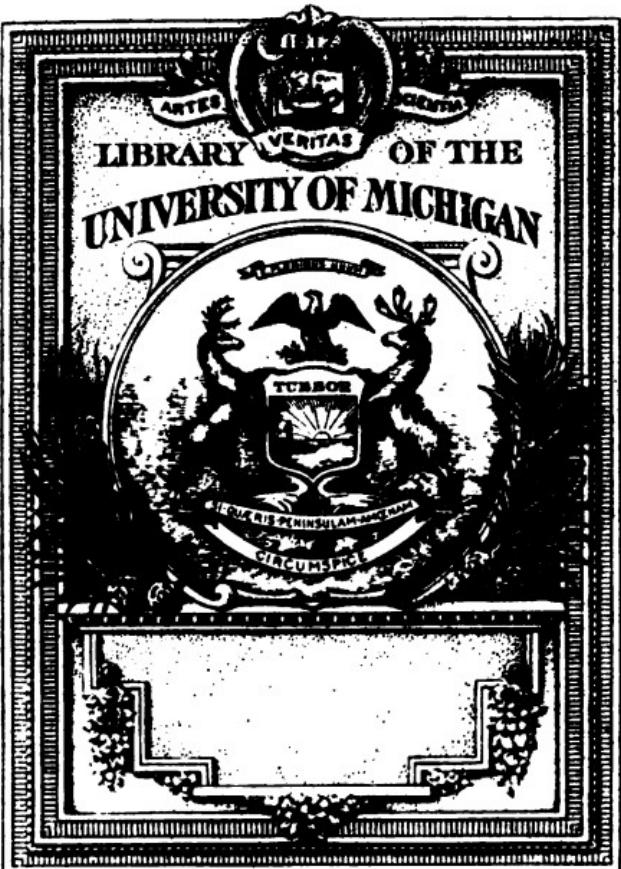
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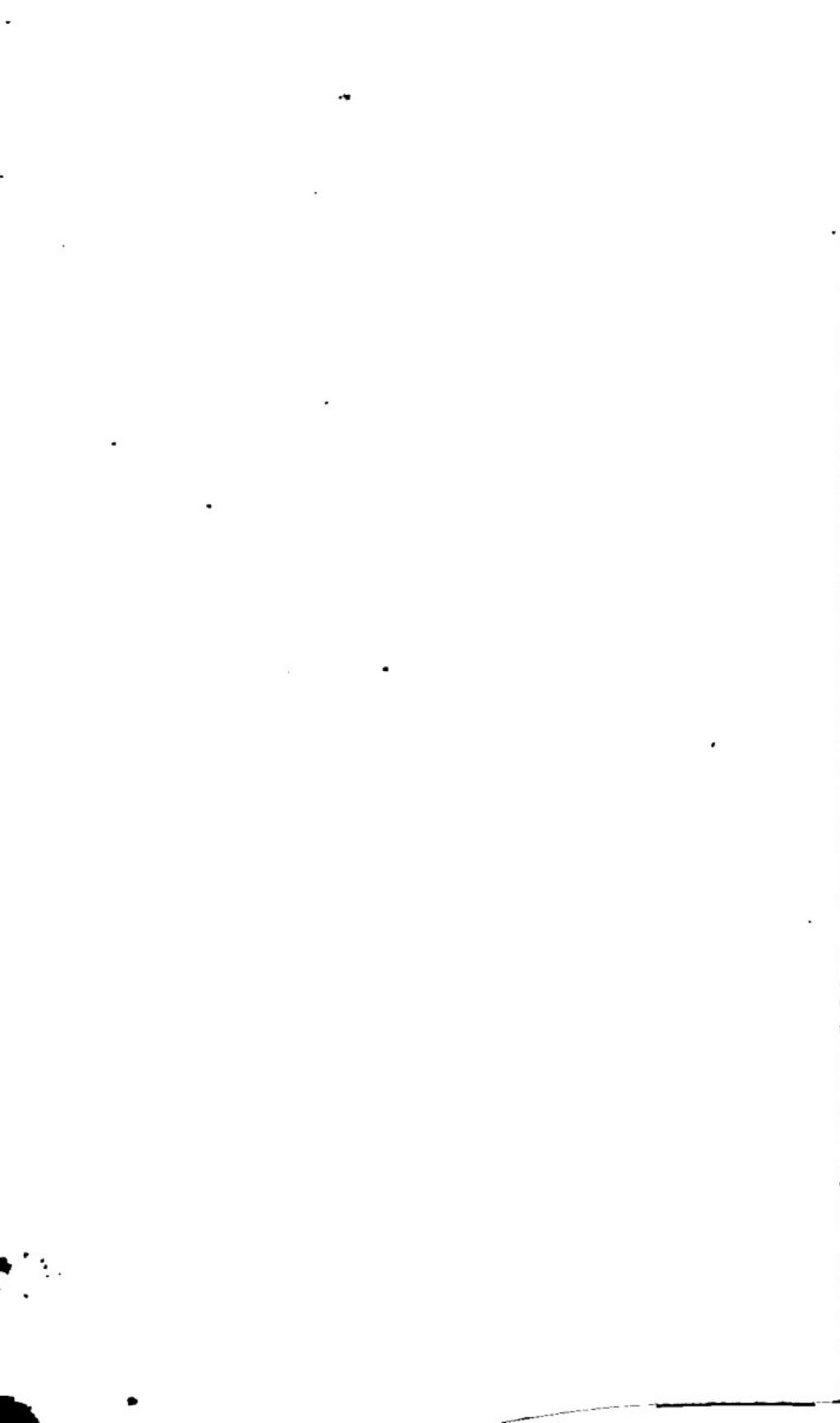
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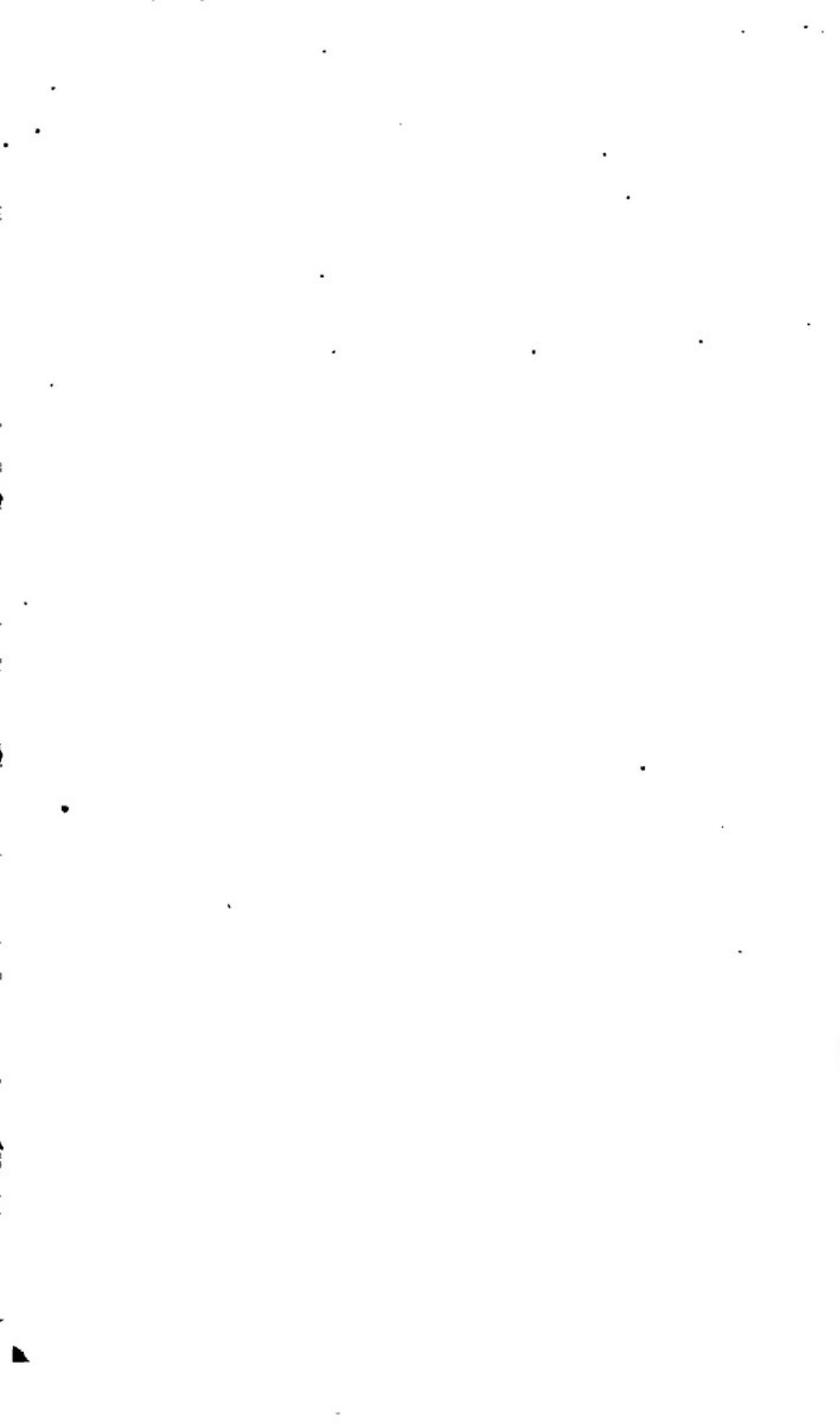


Bequest of  
Wm W. Bishop













THE  
DRAMATIC WORKS  
OF  
*William Shakspeare.*

WITH  
SIXTY ENGRAVINGS ON WOOD,  
BY JOHN THOMPSON;  
FROM  
DRAWINGS BY STOTHARD, CORBOULD, HARVEY, ETC.

---

IN TEN VOLUMES.

VOL. VI.

KING HENRY VI. PART I.      KING HENRY VI. PART II.  
KING HENRY VI. PART III.

**CHISWICK :**

**PRINTED BY C. AND G. WHITTINGHAM.**

THE  
DRAMATIC WORKS

OF

WILLIAM SHAKSPEARE.

=  
WITH

NOTES,

ORIGINAL AND SELECTED,

BY SAMUEL WELLER SINGER, F. S. A.

AND

A LIFE OF THE POET,

BY CHARLES SYMMONS, D. D.

---

VOL. VI.



King Henry VI. Part i. Act ii. Sc. 3.

CHISWICK:

CHARLES WHITTINGHAM, COLLEGE HOUSE.

1826.

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# KING HENRY VI.

## PART I.



*Reignier.* And I again,—in Henry's royal name,  
As deputy unto that gracious king,  
Give thee her hand, for sign of plighted faith.

ACT V. SC. 3.

---

FROM THE CHISWICK PRESS.

1826.



FIRST PART OF  
**King Henry the Sixth.**

---

**PRELIMINARY REMARKS.**

THE historical transactions in this play take in the compass of above thirty years. In the three parts of King Henry VI. there is no very precise attention to the date and disposition of facts ; they are shuffled backwards and forwards out of time. For instance, the Lord Talbot is killed at the end of the fourth act of this play, who in reality did not fall till the 13th of July, 1453 : and the Second Part of King Henry VI. opens with the marriage of the king, which was solemnized eight years before Talbot's death, in the year 1445. Again, in the *second part*, dame Eleanor Cobham is introduced to insult Queen Margaret ; though her penance and banishment for sorcery happened three years before that princess came over to England. There are other transgressions against history, as far as the order of time is concerned.

Mr. Malone has written a dissertation to prove that the First Part of King Henry VI. was not written by Shakspeare ; and that the Second and Third Parts were only *altered* by him from the old play, entitled 'The Contention of the Two famous Houses of Yorke and Lancaster,' printed in two parts, in quarto, in 1594 and 1595. The substance of his argument, as far as regards this play, is as follows :—

1. The diction, versification, and allusions in it are all different from the diction, versification, and allusions of Shak-

speare, and corresponding with those of Greene, Peele, Lodge, Marlowe, and others who preceded him: there are more allusions to mythology, to classical authors, and to ancient and modern history, than are found in any one piece of Shakspeare's written on an English story: they are such as do not naturally rise out of the subject, but seem to be inserted merely to show the writer's learning. These allusions, and many particular expressions, seem more likely to have been used by the authors already named than by Shakspeare.—He points out many of the allusions, and instances the words *proditor* and *immanity*, which are not to be found in any of the poet's undisputed works.—The versification he thinks clearly of a different colour from that of Shakspeare's genuine dramas; while at the same time it resembles that of many of the plays produced before his time. The sense concludes or pauses almost uniformly at the end of every line; and the verse has scarcely ever a redundant syllable. He produces numerous instances from the works of Lodge, Peele, Greene, and others of similar versification.

A passage in a pamphlet written by Thomas Nashe, an intimate friend of Greene, Peele, Marlowe, &c. shows that the *First Part of King Hènry VI.* had been on the stage before 1592; and his favourable mention of the piece may induce a belief that it was written by a friend of his. ‘How would it have joyed brave Talbot, the terror of the French, to thinke that, after he had lyen two hundred yeare in his tombe, he should triumph again on the stage; and have his bones new embalmed with the teares of ten thousand spectators at least (at several times), who in the tragedian that represents his person behold him fresh bleeding.’—*Pierce Penniless his Supplication to the Devil, 1592.*

That this passage related to the old play of King Henry VI. or, as it is now called, the *First Part of King Henry VI.* can hardly be doubted. Talbot appears in the *First Part*, and not in the *Second* or *Third Part*, and is expressly spoken of in the

play, as well as in Hall's Chronicle, as 'the terror of the French.' Holinshed, who was Shakespeare's guide, omits the passage in Hall, in which Talbot is thus described; and this is an additional proof that this play was not the production of our great poet.

There are other *internal* proofs of this:—

1. The author does not seem to have known precisely how old Henry VI. was at the time of his father's death. He supposed him to have passed the state of infancy before he lost his father, and even to have remembered some of his sayings. In the Fourth Act, Sc. 4, speaking of the famous Talbot, he says:—

‘When I was young (as yet I am not old),  
I do remember how my father said,  
A stouter champion never handled sword.’

But Shakspeare knew that Henry VI. could not possibly remember any thing of his father:—

‘No sooner was I crept out of my cradle,  
But I was made a king at nine months old.’

*King Henry VI. Part II. Act iv. Sc. 9.*

‘When I was crown'd I was but nine months old.’

*King Henry VI. Part III. Act i. Sc. 1.*

The first of these passages is among the additions made by Shakspeare to the old play, according to Mr. Malone's hypothesis. The other passage does occur in the True Tragedie of Richard Duke of York; and therefore it is natural to conclude that neither Shakspeare nor the author of that piece could have written the *First Part of King Henry VI.*

2. In Act ii. Sc. v. of this play, it is said that the earl of Cambridge raised an army against his sovereign. But Shakspeare, in his play of King Henry V. has represented the matter truly as it was: the earl being in that piece, Act ii., condemned at Southampton for conspiring to assassinate Henry.

3. The author of this play knew the true pronunciation of the word Hecate, as it is used by the Roman writers :—

‘ I speak not to that railing Hecaté.’

But Shakspeare, in Macbeth, always uses Hecate as a dissyllable.

The second speech in this play ascertains the author to have been very familiar with Hall’s Chronicle :—

‘ *What should I say? his deeds exceed all speech.*’

This phrase is introduced upon almost every occasion by Hall when he means to be eloquent. Holinshed, not Hall, was Shakspeare’s historian. Here then is an additional minute proof that this play was not Shakspeare’s.

This is the sum of Malone’s argument, which Steevens has but feebly combated in notes appended to it; and I am disposed to think more out of a spirit of opposition than from any other cause. Malone conjectured that this piece which we now call the *First Part of King Henry VI.* was, when first performed, called *The Play of King Henry VI.*; and he afterwards found his conjecture confirmed by an entry in the accounts of Henslowe, the proprietor of the Rose Theatre on the Bank Side. It must have been very popular, having been played no less than thirteen times in one season: the first entry of its performance by the Lord Strange’s company, at the Rose, is dated March 3, 1591. It is worthy of remark that Shakspeare does not appear at any time to have had the smallest connexion with that theatre, or the companies playing there; which affords additional argument in favour of Malone’s position, that the play could not be his. ‘ By whom it was written (says Malone), it is now, I fear, difficult to ascertain. It was not entered on the Stationers’ books, nor printed till the year 1623; when it was registered with Shakspeare’s undisputed plays by the editors of the first

folio, and improperly entitled the *Third\** Part of King Henry VI. In one sense it might be called so; for two plays on the subject of that reign had been printed before. But considering the history of that king, and the period of time which the piece comprehends, it ought to have been called, what in fact it is, The *First Part of King Henry VI*. At this distance of time it is impossible to ascertain on what principle it was that Heminge and Condell admitted it into their volume; but I suspect that they gave it a place as a necessary introduction to the two other parts; and because Shakspeare had made some slight alterations, and written a few lines in it†.

Mr. Malone's arguments have made many converts to his opinion; and perhaps Mr. Morgann, in his elegant Essay on the Dramatic Character of Falstaff‡, led the way, when he pronounced it 'That drum-and-trumpet thing,—written doubtless, or rather exhibited long before Shakspeare was born, though afterwards repaired and furbished up by him with here and there a little sentiment and diction.'

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\* This applies only to the title in the Register of the Stationers' Company: in the first folio it is called the *First Part of King Henry VI*.

† Malone's Life of Shakspeare, p. 310, ed. 1821.

‡ First published in 1777.

## PERSONS REPRESENTED.

---

KING HENRY THE SIXTH.

DUKE of GLOSTER, *Uncle to the King, and Protector.*

DUKE of BEDFORD, *Uncle to the King, and Regent of France.*

THOMAS BEAUFORT, Duke of Exeter, *great Uncle to the King.*

HENRY BEAUFORT, *great Uncle to the King, Bishop of Winchester, and afterwards Cardinal.*

JOHN BEAUFORT, Earl of Somerset; *afterwards Duke.*

RICHARD PLANTAGENET, *eldest Son of Richard, late Earl of Cambridge; afterwards Duke of York.*

EARL of WARWICK. EARL of SALISBURY. EARL of SUFFOLK.

LORD TALBOT, *afterwards Earl of Shrewsbury.*

JOHN TALBOT, *his Son.*

EDMUND MORTIMER, Earl of March.

Mortimer's Keeper, *and a Lawyer.*

SIR JOHN FASTOLFE. SIR WILLIAM LUCY.

SIR WILLIAM GLANSDALE. SIR THOMAS GARGRAVE.

Mayor of London. WOODVILLE, *Lieutenant of the Tower.*

VERNON, *of the White Rose, or York Faction.*

BASSET, *of the Red Rose, or Lancaster Faction.*

CHARLES, Dauphin, *and afterwards King of France.*

REIGNIER, Duke of Anjou, *and titular King of Naples.*

DUKE of BURGUNDY. DUKE of ALENCON.

Governor of Paris. Bastard of Orleans.

Master-Gunner of Orleans, *and his Son.*

General of the French Forces in Bordeaux.

A French Sergeant. A Porter.

An old Shepherd, *Father to Joan la Pucelle.*

MARGARET, Daughter to Reignier: *afterwards married to King Henry.*

COUNTESS of AUVERGNE.

JOAN LA PUCELLE, *commonly called Joan of Arc.*

Fiends appearing to La Pucelle, Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers, and several Attendants both on the English and French.

SCENE—partly in England, and partly in France.

FIRST PART OF  
KING HENRY VI.

---

ACT I.

SCENE I. Westminster Abbey.

*Dead March. Corpse of King Henry the Fifth discovered, lying in state; attended on by the DUKES of BEDFORD, GLOSTER, and EXETER; the EARL of WARWICK<sup>1</sup>, the BISHOP of WINCHESTER, Heralds, &c.*

*Bedford.*

HUNG be the heavens with black<sup>2</sup>, yield day to night!  
Comets, importing change of times and states,  
Brandish your crystal<sup>3</sup> tresses in the sky,  
And with them scourge the bad revolting stars,

<sup>1</sup> *Richard Beauchamp*, earl of Warwick, who is a character in King Henry V. The earl of Warwick, who appears in a subsequent part of this drama, is Richard Nevill, son to the earl of Salisbury, who came to the title in right of his wife, Anne, sister of Henry Beauchamp, duke of Warwick. Richard, the father of this Henry, was appointed governor to the king on the demise of Thomas Beaufort, duke of Exeter, and died in 1439. There is no reason to think the author meant to confound the two characters.

<sup>2</sup> Alluding to the ancient practice of hanging the stage with black when a tragedy was to be acted. See Malone's Account of the English Stage.

<sup>3</sup> *Crystal* is an epithet repeatedly bestowed on comets by our ancient writers. Thus in a Sonnet by Lord Sterline, 1604:—

‘When as those chrystal comets whiles appear.’ .

That have consented<sup>4</sup> unto Henry's death !

Henry the Fifth, too famous to live long !

England ne'er lost a king of so much worth.

*Glo.* England ne'er had a king, until his time.

Virtue he had, deserving to command :

His brandish'd sword did blind men with his beams ;

His arms spread wider than a dragon's wings ;

His sparkling eyes, replete with wrathful fire,

More dazzled and drove back his enemies,

Than midday sun fierce bent against their faces.

What should I say ? his deeds exceed all speech :

He ne'er lift up his hand, but conquer'd.

*Exe.* We mourn in black ; Why mourn we not  
in blood ?

Henry is dead, and never shall revive ;

Upon a wooden coffin we attend ;

And death's dishonourable victory

We with our stately presence glorify,

Like captives bound to a triumphant car.

What ? shall we curse the planets of mishap ,

That plotted thus our glory's overthrow ?

Or shall we think the subtle-witted French

Conjurors and sorcerers, that, afraid of him ,

By magick verses<sup>5</sup> have contriv'd his end ?

*Win.* He was a king bless'd of the King of kings .

Unto the French the dreadful judgment day

So dreadful will not be, as was his sight .

The battles of the Lord of Hosts he fought :

The church's prayers made him so prosperous .

<sup>4</sup> Consented here means *conspired* together to promote the death of Henry by their malignant influence on human events. Our ancestors had but one word to express *consent*, and *concent*, which meant *accord* and *agreement*, whether of persons or things.

<sup>5</sup> There was a notion long prevalent that life might be taken away by metrical charms. 'The Irishmen addict themselves, &c.; yea, they will not sticke to affirme that they can rime man or beast to death.'—*Reginald Scot's Discovery of Witchcraft*, 1584.

*Glo.* The church ! where is it ? Had not churchmen pray'd,

His thread of life had not so soon decay'd :

None do you like but an effeminate prince,

Whom, like a schoolboy, you may overawe.

*Win.* Gloster, whate'er we like, thou art protector ;

And lookest to command the prince, and realm.

Thy wife is proud ; she holdeth thee in awe,

More than God, or religious churchmen, may.

*Glo.* Name not religion, for thou lov'st the flesh ;  
And ne'er throughout the year to church thou go'st,  
Except it be to pray against thy foes.

*Bed.* Cease, cease these jars, and rest your minds  
in peace !

Let's to the altar :—Heralds, wait on us :—

Instead of gold, we'll offer up our arms ;

Since arms avail not, now that Henry's dead.—

Posterity, await for wretched years,

When at their mother's moist eyes babes shall suck ;

Our isle be made a nourish<sup>6</sup> of salt tears,

And none but women left to wail the dead.—

Henry the Fifth ! thy ghost I invocate ;

Prosper this realm, keep it from civil broils !

Combat with adverse planetis in the heavens !

A far more glorious star thy soul will make,

Than Julius Cæsar, or bright —<sup>7</sup>

<sup>6</sup> *Nurse* was anciently spelt *nouryce* and *noryshe*; and, by Lydgate, even *nourish* :—

‘Athenes whan it was in its floures

Was called *nourish* of philosophers wise.’

<sup>7</sup> Pope conjectured that this blank had been supplied by the name of *Francis Drake*, which, though a glaring anachronism, might have been a popular, though not judicious, mode of attracting plaudits in the theatre. Part of the arms of Drake was two blazing stars. Malone says that the blank arose from the transcriber or compositor not being able to make out the name.

*Enter a Messenger.*

*Mess.* My honourable lords, health to you all !  
Sad tidings bring I to you out of France,  
Of loss, of slaughter, and discomfiture :  
Guienne, Champaigne, Rheims, Orleans,  
Paris, Guysors, Poictiers, are all quite lost<sup>8</sup>.

*Bed.* What say'st thou, man, before dead Henry's  
corse ?

Speak softly ; or the loss of those great towns  
Will make him burst his lead, and rise from death.

*Glo.* Is Paris lost ? is Roüen yielded up ?  
If Henry were recall'd to life again,  
These news would cause him once more yield the  
ghost.

*Exe.* How were they lost ? what treachery was us'd ?

*Mess.* No treachery ; but want of men and money.  
Among the soldiers this is mutter'd,—  
That here you maintain several factions ;  
And, whilst a field should be despatch'd and fought,  
You are disputing of your generals.  
One would have ling'ring wars, with little cost ;  
Another would fly swift, but wanteth wings ;  
A third man thinks, without expense at all,  
By guileful fair words peace may be obtain'd.  
Awake, awake, English nobility !  
Let not sloth dim your honours, new begot :  
Cropp'd are the flower-de-luces in your arms ;  
Of England's coat one half is cut away.

*Exe.* Were our tears wanting to this funeral,  
These tidings would call forth her flowing tides<sup>9</sup>.

*Bed.* Me they concern ; regent I am of France :—

<sup>8</sup> Capel proposed to complete this defective verse by the insertion of *Roüen* among the places lost, as Gloster infers that it had been mentioned with the rest.

<sup>9</sup> i. e. England's flowing tides.

Give me my steeled coat, I'll fight for France.—  
Away with these disgraceful wailing robes !  
Wounds I will lend the French, instead of eyes,  
To weep their intermissive miseries<sup>10</sup>.

*Enter another Messenger.*

**2 Mess.** Lords, view these letters, full of bad  
mischance,

France is revolted from the English quite;  
Except some petty towns of no import:  
The Dauphin Charles is crowned king in Rheims;  
The bastard of Orleans with him is join'd;  
Reignier, duke of Anjou, doth take his part;  
The duke of Alençon fliehth to his side.

*Exe.* The Dauphin is crowned king ! all fly to him !  
O, whither shall we fly from this reproach ?

**Glo.** We will not fly, but to our enemies' throats;  
Bedford, if thou be slack, I'll fight it out.

**Bed.** Gloster, why doubt'st thou of my forwardness?  
An army have I muster'd in my thoughts,  
Wherewith already France is overrun.

*Enter a third Messenger.*

**3 Mess.** My gracious lords, to add to your laments,  
Wherewith you now bedew King Henry's hearse,—  
I must inform you of a dismal fight,  
Betwixt the stout Lord Talbot and the French.

*Win.* What ! wherein Talbot overcame ? is't so ?

**3 Mess.** O, no; wherein Lord Talbot was o'er-  
thrown :

The circumstance I'll tell you more at large.  
The tenth of August last, this dreadful lord,  
Retiring from the siege of Orleans,  
Having full scarce six thousand in his troop,  
By three and twenty thousand of the French

<sup>10</sup> i. e. their miseries which have only a short intermission.

Was round encompassed and set upon :  
 No leisure had he to enrank his men ;  
 He wanted pikes to set before his archers ;  
 Instead whereof, sharp stakes, pluck'd out of hedges,  
 They pitched in the ground confusedly,  
 To keep the horsemen off from breaking in.  
 More than three hours the fight continued ;  
 Where valiant Talbot, above human thought,  
 Enacted wonders with his sword and lance.  
 Hundreds he sent to hell, and none durst stand him ;  
 Here, there, and every where, enrag'd he slew :  
 The French exclaim'd, The devil was in arms ;  
 All the whole army stood agaz'd on him :  
 His soldiers, spying his undaunted spirit,  
 A Talbot ! a Talbot ! cried out amain,  
 And rush'd into the bowels of the battle.  
 Here had the conquest fully been seal'd up,  
 If Sir John Fastolfe <sup>11</sup> had not play'd the coward ;  
 He being in the vaward (plac'd behind,  
 With purpose to relieve and follow them),  
 Cowardly fled, not having struck one stroke.  
 Hence grew the general wreck and massacre ;  
 Enclosed were they with their enemies :  
 A base Walloon, to win the Dauphin's grace,  
 Thrust Talbot with a spear into the back ;  
 Whom all France, with their chief assembled strength,  
 Durst not presume to look once in the face.

*Bed.* Is Talbot slain ? then I will slay myself,

<sup>11</sup> For an account of this Sir John Fastolfe, vide Biographia Britannica, by Kippis, vol. v.; in which is his life, written by Mr. Gough. See also Anstis On the Order of the Garter; Perkins' Supplement to Blomefield's History of Norfolk; Capel's Notes to Shakspeare, vol. ii. p. 221; and Sir John Fenn's Collection of the Paston Letters. He is said by Hall to have been degraded for cowardice; and Heylin, in his History of St. George, tells us that 'he was afterwards, upon good reasons by him alledged in his defence, restored to his honour.'

For living idly here, in pomp and ease,  
Whilst such a worthy leader, wanting aid,  
Unto his dastard foemen is betray'd.

*3 Mess.* O no, he lives; but is took prisoner,  
And Lord Scales with him, and Lord Hungerford:  
Most of the rest slaughter'd, or took, likewise.

*Bed.* His ransome there is none but I shall pay:  
I'll hale the Dauphin headlong from his throne,  
His crown shall be the ransome of my friend;  
Four of their lords I'll change for one of ours.—  
Farewell, my masters; to my task will I;  
Bonfires in France forthwith I am to make,  
To keep our great Saint George's feast withal:  
Ten thousand soldiers with me I will take,  
Whose bloody deeds shall make all Europe quake.

*3 Mess.* So you had need; for Orleans is besieg'd;  
The English army is grown weak and faint:  
The earl of Salisbury craveth supply,  
And hardly keeps his men from mutiny,  
Since they, so few, watch such a multitude.

*Exe.* Remember, lords, your oaths to Henry  
sworn;  
Either to quell the Dauphin utterly,  
Or bring him in obedience to your yoke.

*Bed.* I do remember it; and here take leave,  
To go about my preparation. [Exit.]

*Glo.* I'll to the Tower, with all the haste I can,  
To view the artillery and munition;  
And then I will proclaim young Henry king. [Exit.]

*Exe.* To Eltham will I, where the young king is,  
Being ordain'd his special governor;  
And for his safety there I'll best devise. [Exit.]

*Win.* Each hath his place and function to attend:  
I am left out: for me nothing remains.

But long I will not be Jack-out-of-office;  
The king from Eltham I intend to steal<sup>12</sup>,  
And sit at chiefest stern of public weal.

[Exit. Scene closes.

SCENE II. France. *Before Orleans.*

*Enter CHARLES, with his Forces; ALENCON,  
REIGNIER, and Others.*

*Char.* Mars his true moving<sup>1</sup>, even as in the  
heavens,

So in the earth, to this day is not known :  
Late did he shine upon the English side ;  
Now we are victors, upon us he smiles.

What towns of any moment, but we have ?  
At pleasure here we lie, near Orleans ;  
Otherwhiles, the famish'd English, like pale ghosts,  
Faintly besiege us one hour in a month.

*Alen.* They want their porridge, and their fat bull-beeves :

Either they must be dieted like mules,  
And have their provender tied to their mouths,  
Or piteous they will look, like drowned mice.

*Reig.* Let's raise the siege ; Why live we idly here ?

<sup>12</sup> The old copy reads *send*, the present reading was proposed by Mason, who observes that the king was not at this time in the power of the cardinal, but under the care of the duke of Exeter. The second article of accusation brought against the bishop by the duke of Gloucester is 'that he purposed and disposed him to set hand on the king's person, and to have removed him from Eltham to Windsor, to the intent to put him in governance as him list.' Holinshed, vol. iii. p. 591. The necessity of the rhyme, and the disagreeable clash of the words *intend* and *send*, also show the propriety of the alteration.

' You are as ignorant in the true movings of my muse as the astronomers are in the *true movings of Mars*, which to this day they could never attain to.' *Gabriel Harvey's Hunt is up, by Nash, 1596, Preface.*

Talbot is taken, whom we wont to fear :  
 Remaineth none but mad-brain'd Salisbury ;  
 And he may well in fretting spend his gall,  
 Nor men, nor money, hath he to make war.

*Char.* Sound, sound alarum ; we will rush on them.  
 Now for the honour of the forlorn French :—  
 Him I forgive my death, that killeth me,  
 When he sees me go back one foot, or fly. [ *Exeunt.* ]

*Alarums: Excursions: afterwards a Retreat.*

*Re-enter CHARLES, ALENCON, REIGNIER, and Others.*

*Char.* Who ever saw the like ? what men have I ?—  
 Dogs ! cowards ! dastards !—I would ne'er have fled,  
 But that they left me 'midst my enemies.

*Reig.* Salisbury is a desperate homicide ;  
 He fighteth as one weary of his life.  
 The other lords, like lions wanting food,  
 Do rush upon us as their hungry prey<sup>2</sup>.

*Alen.* Froissard, a countryman of ours, records,  
 England all Olivers and Rowlands<sup>3</sup> bred,  
 During the time Edward the Third did reign.  
 More truly now may this be verified ;  
 For none but Samsons, and Goliasses,  
 It sendeth forth to skirmish. One to ten !  
 Lean raw-bon'd rascals ; who would e'er suppose  
 They had such courage and audacity ?

*Char.* Let's leave this town ; for they are hair-brain'd slaves,  
 And hunger will enforce them to be more eager :

<sup>2</sup> i. e. the prey for which they are hungry.

<sup>3</sup> These were two of the most famous in the list of Charlemagne's twelve peers ; and their exploits are the theme of the old romances. From the equally doughty and unheard of exploits of these champions, arose the saying of *Giving a Rowland for an Oliver*, for giving a person as good as he brings.

Of old I know them; rather with their teeth  
The walls they'll tear down, than forsake the siege.

*Reig.* I think, by some odd gimmals<sup>4</sup> or device,  
Their arms are set, like clocks, still to strike on;  
Else ne'er could they hold out so as they do.  
By my consent, we'll e'en let them alone.

*Alen.* Be it so.

*Enter the Bastard of Orleans.*

*Bast.* Where's the prince Dauphin, I have news  
for him.

*Char.* Bastard<sup>5</sup> of Orleans, thrice welcome to us.

*Bast.* Methinks, your looks are sad, your cheer<sup>6</sup>  
appall'd;

Hath the late overthrow wrought this offence?  
Be not dismay'd, for succour is at hand:  
A holy maid hither with me I bring,  
Which, by a vision sent to her from heaven,  
Ordained is to raise this tedious siege,  
And drive the English forth the bounds of France.  
The spirit of deep prophecy she hath,

<sup>4</sup> By *gimmals*, *gimbols*, *gimmers*, or *ginowes*, any kind of device or machinery producing motion was meant. Baret has 'the *ginew* or hinge of a door.' There were *gimbal* bits and *gimbal* rings, &c.:—

' My acts are like the motional *gymmals*  
Fix'd in a watch.' *Vow Breaker*, 1636.

' — the famous Kentish idol moved her eyes and hands by those secret *gimmers* which now every puppet play can imitate.' *Bishop Hall, Epist. vi. Dec. 1.*

<sup>5</sup> *Bastard* was not in former times a title of reproach. Hurd, in his *Letters on Chivalry and Romance*, makes it one of the circumstances of agreement between Heroic and Gothic manners, 'that bastardy was in credit with both.' It has, however, been disputed whether bastardy was or was not a disgrace among the ancients. See the subject fully discussed in Potter's *Antiquities of Greece*, vol. ii. p. 337, edit. 1715.

<sup>6</sup> *Cheer* in this instance means *heart* or *courage*, as in the expression 'be of good cheer.'

Exceeding the nine sibyls of old Rome<sup>7</sup> ;  
 What's past, and what's to come, she can descry.  
 Speak, shall I call her in ? Believe my words,  
 For they are certain and unfallible.

*Char.* Go, call her in : [Exit Bastard.] But, first  
 to try her skill,

Reignier, stand thou as Dauphin in my place :  
 Question her proudly, let thy looks be stern :—  
 By this mean shall we sound what skill she hath.

[Retires.]

*Enter LA PUCELLE, Bastard of Orleans, and Others.*

*Reig.* Fair maid, is't thou wilt do these wondrous  
 feats ?

*Puc.* Reignier, is't thou that thinkest to beguile  
 me ?—

Where is the Dauphin ?—come, come from behind ;  
 I know thee well, though never seen before.  
 Be not amaz'd, there's nothing hid from me :  
 In private will I talk with thee apart :—  
 Stand back, you lords, and give us leave a while.

*Reig.* She takes upon her bravely at first dash.

*Puc.* Dauphin, I am by birth a shepherd's daughter,  
 My wit untrained in any kind of art.  
 Heaven, and our Lady gracious, hath it pleas'd  
 To shine on my contemptible estate :  
 Lo, whilst I waited on my tender lambs,  
 And to sun's parching heat display'd my cheeks,  
 God's mother deigned to appear to me ;  
 And, in a vision full of majesty,  
 Will'd me to leave my base vocation,  
 And free my country from calamity :

<sup>7</sup> Warburton says that 'there were no *nine sybils of Rome*, it is a mistake for the *nine Sibylline Oracles* brought to one of the Tarquins.' But the poet followed the popular books of his day, which say that 'the ten sybils were women that had the spirit of prophecy (enumerating them) and that they prophesied of Christ.'

Her aid she promis'd, and assur'd success :  
 In complete glory she reveal'd herself ;  
 And, whereas I was black and swart before,  
 With those clear rays which she infus'd on me,  
 That beauty am I bless'd with, which you see.  
 Ask me what question thou canst possible,  
 And I will answer unpremeditated :  
 My courage try by combat, if thou dar'st,  
 And thou shalt find that I exceed my sex.  
 Resolve on this<sup>8</sup> : Thou shalt be fortunate,  
 If thou receive me for thy warlike mate.

*Char.* Thou hast astonish'd me with thy high terms ;  
 Only this proof I'll of thy valour make,—  
 In single combat thou shalt buckle with me :  
 And, if thou vanquishest, thy words are true ;  
 Otherwise, I renounce all confidence.

*Puc.* I am prepar'd : here is my keen-edg'd sword,  
 Deck'd with five flower-de-luces on each side ;  
 The which at Touraine, in Saint Katharine's church-  
 yard,

Out of a great deal of old iron I chose forth.

*Char.* Then come o'God's name, I fear no woman.

*Puc.* And, while I live, I'll ne'er fly from a man.

[*They fight.*

*Char.* Stay, stay thy hands ; thou art an Amazon,  
 And fightest with the sword of Deborah.

*Puc.* Christ's mother helps me, else I were too  
 weak.

*Char.* Whoe'er helps thee, 'tis thou that must  
 help me :

Impatiently I burn with thy desire ;

<sup>8</sup> i. e. be *convinced* of it. Thus in 'Tis Pity She's a Whore :—

' This banquet is a harbinger of death  
 To you and me, *resolve* yourself it is.'

In the Third Part of King Henry VI. :—

' \_\_\_\_\_ I am *resolv'd*  
 That Clifford's manhood lies upon his tongue.'

My heart and hands thou hast at once subdu'd.  
 Excellent Pucelle, if thy name be so,  
 Let me thy servant, and not sovereign, be;  
 'Tis the French Dauphin sueth thus to thee.

*Puc.* I must not yield to any rites of love,  
 For my profession's sacred from above:  
 When I have chased all thy foes from hence,  
 Then will I think upon a recompense.

*Char.* Mean time, look gracious on thy prostrate  
 thrall.

*Reig.* My lord, methinks, is very long in talk.

*Alen.* Doubtless he shrives this woman to her  
 smock;

Else ne'er could he so long protract his speech.

*Reig.* Shall we disturb him, since he keeps no mean?

*Alen.* He may mean more than we poor men do know:  
 These women are shrewd tempters with their tongues.

*Reig.* My lord, where are you? what devise you on?  
 Shall we give over Orleans, or no?

*Puc.* Why, no, I say, distrustful recreants!  
 Fight till the last gasp; I will be your guard.

*Char.* What she says, I'll confirm; we'll fight it out.

*Puc.* Assign'd am I to be the English scourge.  
 This night the siege assuredly I'll raise:  
 Expect Saint Martin's summer<sup>9</sup>, halcyon days,  
 Since I have entered into these wars.  
 Glory is like a circle in the water,  
 Which never ceaseth to enlarge itself,  
 Till, by broad spreading, it disperse to nought<sup>10</sup>.

<sup>9</sup> i. e. expect prosperity after misfortune, like fair weather at Martlemas, after winter has begun. The French have a proverbial expression, *Esté de St. Martin*, for fine weather in winter.

<sup>10</sup> This is a favourite image with poets. It is to be found in Silius Italicus, Ariosto, Pope, and many others: take one example from Sir John Davies's *Nosce Te ipsum*:

'As when a stone is into water cast,  
 One circle doth another circle make,  
 Till the last circle reach the bank at last.'

With Henry's death, the English circle ends ;  
 Dispersed are the glories it included.  
 Now am I like that proud insulting ship,  
 Which Cæsar and his fortune bare at once.

*Char.* Was Mahomet inspired with a dove<sup>11</sup>?  
 Thou with an eagle art inspired then.  
 Helen, the mother of great Constantine,  
 Nor yet Saint Philip's daughters<sup>12</sup>, were like thee.  
 Bright star of Venus, fall'n down on the earth,  
 How may I reverently worship thee enough?

*Alen.* Leave off delays, and let us raise the siege.

*Reig.* Woman, do what thou canst to save our  
 honours ;

Drive them from Orleans, and be immortaliz'd.

*Char.* Presently we'll try :—Come, let's away  
 about it :

No prophet will I trust, if she prove false. [ *Exeunt.*

### SCENE III. London. *Hill before the Tower.*

*Enter, at the Gates, the Duke of GLOSTER, with  
 his Serving-men, in blue Coats.*

*Glo.* I am come to survey the Tower this day ;  
 Since Henry's death, I fear there is conveyance<sup>1</sup>.—  
 Where be these warders, that they wait not here?  
 Open the gates ; Gloster it is that calls.

[ *Servants knock.*

<sup>11</sup> Mahomet had a dove ' which he used to feed with wheat out of his ear ; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust its bill in to find its breakfast, Mahomet persuading the rude and simple Arabians that it was the Holy Ghost.' *Raleigh's Hist. of the World*, part i. c. vi.

<sup>12</sup> Meaning the four daughters of Philip mentioned in Acts, xxi. 9.

' Conveyance anciently signified any kind of furtive knavery, or privy stealing. ' Manticulatio, slie and deceitful conveyance, as the cutting of a purse.' ' Convey the wise it call ; steal ! foh ; a fico for the phrase.' *Pistol*, in *The Merry Wives of Windsor*.

1 *Ward.* [Within.] Who is there that knocks so imperiously?

1 *Serv.* It is the noble duke of Gloster.

2 *Ward.* [Within.] Whoe'er he be, you may not be let in.

1 *Serv.* Answer you so the lord protector, villains?

1 *Ward.* [Within.] The Lord protect him! so we answer him:

We do no otherwise than we are will'd.

*Glo.* Who willed you? or whose will stands, but mine?

There's none protector of the realm, but I.—

Break up<sup>2</sup> the gates, I'll be your warrantize:

Shall I be flouted thus by dunghill grooms?

*Servants rush at the Tower Gates. Enter, to the Gates, WOODVILLE, the Lieutenant.*

*Wood.* [Within.] What noise is this? what traitors have we here?

*Glo.* Lieutenant, is it you, whose voice I hear? Open the gates; here's Gloster, that would enter.

*Wood.* [Within.] Have patience, noble duke: I may not open;

The cardinal of Winchester forbids:

From him I have express commandment,

That thou, nor none of thine, shall be let in.

*Glo.* Faint-hearted Woodville, prizest him 'fore me? Arrogant Winchester? that haughty prelate, Whom Henry, our late sovereign, ne'er could brook? Thou art no friend to God, or to the king: Open the gates, or I'll shut thee out shortly.

<sup>2</sup> To break up was the same as to break open. ‘They have broken up and have passed through the gate.’ Micah, ii. 13. ‘He would have watched, and would not have suffered his house to be broken up.’ Matthew, xxiv. 48. ‘The lusty Kentishmen, hoping on more friends, brake up the gaytes.’ Hall’s Chronicle, fo. 78.

*1 Serv.* Open the gates unto the lord protector;  
Or we'll burst them open, if that you come not quickly.

*Enter WINCHESTER, attended by a Train of Servants in tawny Coats<sup>3</sup>.*

*Win.* How now, ambitious Humphry? what means this?

*Glo.* Piel'd priest<sup>4</sup>, dost thou command me to be shut out?

*Win.* I do, thou most usurping proditor<sup>5</sup>,  
And not protector of the king or realm.

*Glo.* Stand back, thou manifest conspirator;  
Thou, that contriv'dst to murder our dead lord;  
Thou, that giv'st whores indulgences to sin<sup>6</sup>:  
I'll canvas<sup>7</sup> thee in thy broad cardinal's hat,  
If thou proceed in this thy insolence.

<sup>3</sup> It appears that the attendants upon ecclesiastical courts, and a bishop's servants, were then, as now, distinguished by clothing of a *sombre colour*. Thus in Stowe's Chronicle, p. 822, 'the bishop of London met him, attended by a goodly company of gentlemen in *tawny coats*.' And the old comedy A Maidenhead well Lost, 1634, 'Tho' I was never a *tawny coat*, yet I have played the *summoner's part*.' It appears also to have been a mourning colour, for in the Complaint of a Lover, by the E[arl] of O[xford], in the Paradise of Dainty Devices, it is thus mentioned:—

'For blacke and *tawny* will I wear,  
Which *mourning colours* be.'

I suspect that *tawny*, like the French original *tanee*, was applied to any obscure colour approaching black in hue, and that some such sad colour as is still in use for the servants of ecclesiastics is meant, and not the russet colour which we now call *tawny*.

<sup>4</sup> i. e. *bald*, alluding to his shaven crown. '*Glabro*, to waxe or become *pild* or *bald*.' DICT. *Pield* and *pild*, or *pilled*, are only various ways of spelling *peel'd*.

<sup>5</sup> Traitor.

<sup>6</sup> The public *stews* in Southwark were under the jurisdiction of the bishop of Winchester. Upton had seen the office book of the court leet, in which was entered the fees paid by, and the customs and regulations of these brothels.

<sup>7</sup> To *canvas* was 'to toss in a sieve; a punishment (says Cot-

*Win.* Nay, stand thou back, I will not budge a foot;

This be Damascus, be thou cursed Cain,  
To slay thy brother Abel, if thou wilt.

*Glo.* I will not slay thee, but I'll drive thee back :  
Thy scarlet robes, as a child's bearing-cloth  
I'll use, to carry thee out of this place.

*Win.* Do what thou dar'st; I beard thee to thy face.

*Glo.* What? am I dar'd, and bearded to my face?—  
Draw, men, for all this privileged place ;  
Blue-coats to tawny-coats. Priest, beware your  
beard;

[*GLOSTER and his men attack the Bishop.*

I mean to tug it, and to cuff you soundly :  
Under my feet I stamp thy cardinal's hat ;  
In spite of pope or dignities of church,  
Here by the cheeks I'll drag thee up and down.

*Win.* Gloster, thou'l answer this before the pope.

*Glo.* Winchester goose<sup>8</sup>, I cry—a rope ! a rope !  
Now beat them hence, Why do you let them stay ?  
Thee I'll chase hence, thou wolf in sheep's array.  
Out, tawny coats !—out, scarlet<sup>9</sup> hypocrite !

grave) inflicted on such as commit gross absurdities.' Thus in Davenant's *Cruel Brother*, 1630 :—

' I'll sift and winnow him in an old hat.'

*Canvassed* also was occasionally used for 'beaten thoroughly, swinged out of doors.' See Cotgrave in v. *Forbatu* and *Berne*: where may be also seen the meaning of the word in Steevens's extract from Nash's *Have with you in Saffron Walden*, which has no bearing upon the present passage. Our old friend Cotgrave is here a better commentator than Messrs. Steevens and Malone.

<sup>8</sup> A *Winchester goose* was a particular stage of the disease contracted in the stews, hence Gloucester bestows the epithet on the bishop in derision and scorn. A person affected with that disease was likewise so called. Thus in *Troilus and Cressida*, Act v. Sc. 2 :—

' ————— my fear is this,  
Some galled goose of *Winchester* would hiss.'

<sup>9</sup> In King Henry VIII. the earl of Surrey, with a similar allusion to Cardinal Wolsey's habit, calls him 'scarlet sin.'

*Here a great Tumult. In the midst of it, Enter the Mayor of London<sup>10</sup>, and Officers.*

*May.* Fye, lords! that you, being supreme magistrates,

Thus contumeliously should break the peace!

*Glo.* Peace, mayor: thou know'st little of my wrongs:

Here's Beaufort, that regards nor God nor king,  
Hath here constrain'd the Tower to his use.

*Win.* Here's Gloster too, a foe to citizens;  
One that still motions war, and never peace,  
O'ercharging your free purses with large fines;  
That seeks to overthrow religion,  
Because he is protector of the realm;  
And would have armour here out of the Tower,  
To crown himself king, and suppress the prince.

*Glo.* I will not answer thee with words, but blows.

[*Here they skirmish again.*

*May.* Nought rests for me, in this tumultuous strife,  
But to make open proclamation:—  
Come, officer; as loud as e'er thou can'st.

*Off.* All manner of men, assembled here in arms this day against God's peace and the king's, we charge and command you, in his highness' name, to repair to your several dwelling-places; and not to wear, handle, or use, any sword, weapon, or dagger, henceforward, upon pain of death.

*Glo.* Cardinal, I'll be no breaker of the law:  
But we shall meet, and break our minds at large.

*Win.* Gloster, we'll meet; to thy dear cost, be sure:  
Thy heart-blood I will have, for this day's work.

<sup>10</sup> It appears from Pennant's London that this mayor was John Coventry, an opulent mercer, from whom the present earl of Coventry is descended.

*May.* I'll call for clubs<sup>11</sup>, if you will not away:  
This cardinal is more haughty than the devil.

*Glo.* Mayor, farewell: thou dost but what thou  
may'st.

*Win.* Abominable Gloster! guard thy head;  
For I intend to have it, ere long. [Exeunt.

*May.* See the coast clear'd, and then we will de-  
part.—

Good God! that nobles should such stomachs<sup>12</sup> bear!  
I myself fight not once in forty year. [Exeunt.

#### SCENE IV. France. Before Orleans.

*Enter, on the Walls, the Master Gunner and his Son.*

*M. Gun.* Sirrah, thou know'st how Orleans is be-  
sieged:

And how the English have the suburbs won.

*Son.* Father, I know; and oft have shot at them,  
Howe'er, unfortunate, I miss'd my aim.

*M. Gun.* But now thou shalt not. Be thou rul'd  
by me:

<sup>11</sup> Malone erroneously thinks the mayor cries out for peace officers armed with clubs or staves. The practice of calling out *Clubs!* *clubs!* to call out the London apprentices upon the occasion of any affray in the streets, has been before explained, see *As You Like It*, Act v. Sc. 2. It should appear that the shopkeepers were generally provided with clubs for the purpose. Mr. Gifford remarks that 'the police of the city seems to have been wretchedly conducted, when private injuries were left to private redress, and public brawls composed by the interference of a giddy rabble.'

<sup>12</sup> *Stomach* is *pride*, a haughty spirit of resentment. It is said of Wolsey, in *King Henry VIII.* :—

' ————— he was a man  
Of an unbounded *stomach*, ever ranking  
Himself with princes.'

Warburton would have this speech transferred to the officer, as beneath the dignity and gravity of the mayor; but Shakspeare does not generally intend his mayors for any thing but well meaning simple men.

Chief master-gunner am I of this town;  
 Something I must do, to procure me grace<sup>1</sup>:  
 The prince's espials<sup>2</sup> have inform'd me,  
 How the English, in the suburbs close intrench'd,  
 Wont<sup>3</sup>, through a secret grate of iron bars  
 In yonder tower, to overpeer the city;  
 And thence discover how, with most advantage,  
 They may vex us, with shot, or with assault.  
 To intercept this inconvenience,  
 A piece of ordnance 'gainst it I have plac'd;  
 And fully even these three days have I watch'd,  
 If I could see them. Now, boy, do thou watch,  
 For I can stay no longer.  
 If thou spy'st any, run and bring me word;  
 And thou shalt find me at the governor's. [Exit.]

*Son.* Father, I warrant you; take you no care:  
 I'll never trouble you, if I may spy them.

*Enter, in an upper Chamber of a Tower, the LORDS SALISBURY and TALBOT, SIR WILLIAM GLANSDALE, SIR THOMAS GARGRAVE, and Others.*

*Sal.* Talbot, my life, my joy, again return'd!  
 How wert thou handled, being prisoner?  
 Or by what means gott'st thou to be releas'd?  
 Discourse, I pr'ythee, on this turret's top.

*Tal.* The duke of Bedford had a prisoner,  
 Called—the brave Lord Ponton de Santrailles;  
 For him I was exchang'd and ransomed.  
 But with a baser man of arms by far,  
 Once, in contempt, they would have barter'd me:

<sup>1</sup> Favour.

<sup>2</sup> Spies. Vide note on Hamlet, Act iii. Sc. 1.

<sup>3</sup> The old copy reads *went*; the emendation is Mr. Tyrwhitt's. The English *wont*, i. e. are accustomed, to overpeer the city. It is the third person plural of the old verb *wont*. The emendation is fully supported by the speech in the *Chronicles* on which this is formed.

Which I, disdaining, scorn'd; and craved death  
 Rather than I would be so vile esteem'd<sup>4</sup>.  
 In fine, redeem'd I was as I desir'd.  
 But, O! the treacherous Fastolfe wounds my heart!  
 Whom with my bare fists I would execute,  
 If I now had him brought into my power.

*Sal.* Yet tell'st thou not, how thou wert entertain'd.

*Tal.* With scoffs, and scorns, and contumelious  
 taunts.

In open market-place produc'd they me,  
 To be a publick spectacle to all;  
 Here, said they, is the terror of the French<sup>5</sup>,  
 The scare-crow that affrights our children so.  
 Then broke I from the officers that led me;  
 And with my nails digg'd stones out of the ground,  
 To hurl at the beholders of my shame.  
 My grisly countenance made others fly;  
 None durst come near for fear of sudden death.  
 In iron walls they deem'd me not secure;  
 So great fear of my name 'mongst them was spread,  
 That they suppos'd, I could rend bars of steel,  
 And spurn in pieces posts of adamant:  
 Wherefore a guard of chosen shot I had,

<sup>4</sup> The old copy reads ' *pil'd* esteem'd.' Steevens has a note *pour rire*, at which he smiles himself, proposing to read *Philistin'd!* It should be remembered that *vile* was frequently spelt *vild* by Spenser and others of that age, and there can hardly be a doubt that it was the word; we find it thus in Shakspeare's one hundred and twenty-first Sonnet:—

'Tis better to be *vile* than *vile-esteem'd.*'

<sup>5</sup> 'This man [Talbot] was to the French people a very scourge and a daily *terror*, insomuch that as his person was fearful and terrible to his adversaries present, so his name and fame was spiteful and dreadful to the common people absent; insomuch that women in France, to feare their yong children, would crye the *Talbot cometh.*' *Hall's Chronicle.* The same thing is said of King Richard I. when he was in the Holy Land; and Joinville adds, that 'when a Turk's horse started at a bush, he would chide him, saying *cuides-tu qu'y soit le Roi Richard?*'

That walk'd about me every minute-while;  
And if I did but stir out of my bed,  
Ready they were to shoot me to the heart.

*Sal.* I grieve to hear what torments you endur'd :  
But we will be reveng'd sufficiently.  
Now it is supper-time in Orleans :  
Here, through this grate, I can count every one,  
And view the Frenchmen how they fortify ;  
Let us look in, the sight will much delight thee.—  
Sir Thomas Gargrave, and Sir William Glansdale,  
Let me have your express opinions,  
Where is best place to make our battery next.

*Gar.* I think, at the north gate, for there stand  
lords.

*Glan.* And I, here, at the bulwark of the bridge.

*Tal.* For aught I see, this city must be famish'd,  
Or with light skirmishes enfeebled.

[*Shot from the Town.* SALISBURY and SIR  
THO. GARGRAVE fall.

*Sal.* O Lord, have mercy on us, wretched sinners !

*Gar.* O Lord, have mercy on me, woeful man !

*Tal.* What chance is this, that suddenly hath  
cross'd us ?—

Speak, Salisbury : at least, if thou canst speak ;  
How far'st thou, mirror of all martial men ?  
One of thy eyes, and thy cheek's side struck off<sup>6</sup> !—  
Accursed tower ! accursed fatal hand,  
That hath contriv'd this woeful tragedy !  
In thirteen battles Salisbury o'ercame ;  
Henry the Fifth he first train'd to the wars ;  
Whilst any trump did sound, or drum struck up,  
His sword did ne'er leave striking in the field.—

<sup>6</sup> Camden says, in his Remaines, that the French scarce knew the use of great ordnance till the siege of Mans, in 1455, when a breach was made in the walls of that town by the English, under the conduct of this earl of Salisbury ; and that he was the first English gentleman that was slain by a cannon ball.

Yet liv'st thou, Salisbury ? though thy speech doth fail,  
 One eye thou hast to look to heaven for grace :  
 The sun with one eye vieweth all the world.—  
 Heaven, be thou gracious to none alive,  
 If Salisbury wants mercy at thy hands !—  
 Bear hence his body, I will help to bury it.—  
 Sir Thomas Gargrave, hast thou any life ?  
 Speak unto Talbot ; nay, look up to him.  
 Salisbury, cheer thy spirit with this comfort ;  
 Thou shalt not die, whiles—  
 He beckons with his hand, and smiles on me ;  
 As who should say, *When I am dead and gone,*  
*Remember to avenge me on the French.*—  
 Plantagenet, I will ; and like thee, Nero,  
 Play on the lute, beholding the towns burn :  
 Wretched shall France be only in my name.

[*Thunder heard ; afterwards an Alarum.*  
 What stir is this ? What tumult's in the heavens ?  
 Whence cometh this alarum, and the noise ?

*Enter a Messenger.*

*Mess.* My lord, my lord, the French have gather'd  
 head :  
 The Dauphin, with one Joan la Pucelle join'd,—  
 A holy prophetess, new risen up,—  
 Is come with a great power to raise the siege.

[*SALISBURY groans.*

*Tal.* Hear, hear, how dying Salisbury doth groan !  
 It irks his heart, he cannot be revenged.—  
 Frenchmen, I'll be a Salisbury to you :—  
 Pucelle or puzzel<sup>7</sup>, dolphin or dogfish,

<sup>7</sup> *Puzzel*, means a *dirty wench* or a *drab*, ‘from *puzza*, i. e. *malus foetor*,’ says Minsheu. Thus in Steevens’s *Apology for Herodotus*, 1607, ‘Some filthy queans, especially our *puzzels* of Paris, use this theft.’ And in *Stubbe’s Anatomy of Abuses*, 1595, ‘Nor yet any droye nor *puzzel* in the country but will carry a nosegay in her hand.’ It should be remembered that in the poet’s time the word *dauphin* was always written *dolphin*.

Your hearts I'll stamp out with my horse's heels,  
 And make a quagmire of your mingled brains.—  
 Convey me Salisbury into his tent,  
 And then we'll try what these dastard Frenchmen  
 dare. [Exeunt, bearing out the Bodies.

## SCENE V.

*The same. Before one of the Gates.*

*Alarum. Skirmishings. TALBOT pursueth the Dauphin, and driveth him in: then enter JOAN LA PUCELLE, driving Englishmen before her. Then enter TALBOT.*

*Tal.* Where is my strength, my valour, and my force?

Our English troops retire, I cannot stay them:  
 A woman, clad in armour, chaseth them.

*Enter LA PUCELLE.*

Here, here she comes:—I'll have a bout with thee;  
 Devil, or devil's dam, I'll conjure thee:  
 Blood will I draw on thee<sup>1</sup>, thou art a witch,  
 And straightway give thy soul to him thou serv'st.

*Puc.* Come, come, 'tis only I that must disgrace thee. [They fight.

*Tal.* Heavens, can you suffer hell so to prevail?  
 My breast I'll burst with straining of my courage,  
 And from my shoulders crack my arms asunder,  
 And I will châstise this high-minded strumpet.

*Puc.* Talbot, farewell; thy hour is not yet come:  
 I must go victual Orleans forthwith.  
 O'ertake me, if thou canst; I scorn thy strength.  
 Go, go, cheer up thy hungry, starved men;  
 Help Salisbury to make his testament:  
 This day is ours, as many more shall be.

[PUCELLE enters the Town, with Soldiers.

<sup>1</sup> The superstition of those times taught that he who could draw a witch's blood was free from her power.

*Tal.* My thoughts are whirled like a potter's wheel ;  
 I know not where I am, nor what I do :  
 A witch, by fear, not force, like Hannibal<sup>2</sup>,  
 Drives back our troops, and conquers as she lists :  
 So bees with smoke, and doves with noisome stench,  
 Are from their hives, and houses, driven away.  
 They call'd us, for our fierceness, English dogs ;  
 Now, like to whelps, we crying run away.

[*A short Alarum.*

Hark, countrymen ! either renew the fight,  
 Or tear the lions out of England's coat ;  
 Renounce your soil, give sheep in lions' stead :  
 Sheep run not half so timorous<sup>3</sup> from the wolf,  
 Or horse, or oxen, from the leopard,  
 As you fly from your oft-subdued slaves.

[*Alarum. Another Skirmish.*

It will not be :—Retire into your trenches :  
 You all consented unto Salisbury's death,  
 For none would strike a stroke in his revenge.—  
 Pucelle is enter'd into Orleans,  
 In spite of us, or aught that we could do.  
 O, would I were to die with Salisbury !  
 The shame hereof will make me hide my head.

[*Alarum. Retreat. Exeunt TALBOT and his Forces, &c.*

## SCENE VI. *The same.*

*Enter, on the Walls, PUCELLE, CHARLES,  
 REIGNIER, ALENÇON, and Soldiers.*

*Puc.* Advance our waving colours on the walls ;  
 Rescu'd is Orleans from the English wolves<sup>1</sup> :—  
 Thus Joan la Pucelle hath perform'd her word.

<sup>2</sup> Alluding to Hannibal's stratagem to escape, by fixing bundles of lighted twigs on the horns of oxen, recorded by Livy, lib. xxij. c. xvij.

<sup>3</sup> Old copy *treacherous*. Corrected by Pope.

<sup>1</sup> *Wolves.* Thus the second folio, the first omits that word,

*Char.* Divinest creature, bright Astrea's daughter,  
How shall I honour thee for this success?  
Thy promises are like Adonis' gardens,  
That one day bloom'd, and fruitful were the next<sup>2</sup>.—  
France, triumph in thy glorious prophetess?—  
Recover'd is the town of Orleans:  
More blessed hap did ne'er befall our state..

*Reig.* Why ring not out the bells throughout the  
town?

Dauphin, command the citizens make bonfires,  
And feast and banquet in the open streets,  
To celebrate the joy that God hath given us.

*Alen.* All France will be replete with mirth and joy,  
When they shall hear how we have play'd the men.

*Char.* Tis Joan, not we, by whom the day is won;  
For which, I will divide my crown with her:  
And all the priests and friars in my realm  
Shall, in procession, sing her endless praise.  
A statelier pyramis to her I'll rear,  
Than Rhodope's, of Memphis, ever was<sup>3</sup>:

and the epithet *bright* prefixed to *Astrea* in the next line but one. Malone follows the reading of the first folio, and contends that by a licentious pronunciation a syllable was added, thus Engleish, *Asterea*.

<sup>2</sup> The *Adonis horti* were nothing but portable earthen pots, with some lettuce or fennel growing in them. On his yearly festival every woman carried one of them in honour of Adonis, because Venus had once laid him in a lettuce bed. The next day they were thrown away. The proverb seemed to have been used always in a bad sense, for things which make a fair show for a few days and then wither away. The author of this play has mistakenly made the dauphin apply it as an encomium. There is a good account of it in Erasmus's *Adagia*.

<sup>3</sup> The old copy reads:—

‘ Than Rhodope's or Memphis ever was.’

*Rhodope*, or *Rhodopis*, a celebrated courtezan, who was a slave in the same service with *Aesop*, at Samos. The brother of Sappho, Charaxes, purchased her freedom and married her. She obtained so much money by selling her favours at Naucrates, that she is said to have erected at Memphis ‘ the fairest and most

In memory of her, when she is dead,  
 Her ashes, in an urn more precious  
 Than the rich-jewel'd coffer of Darius<sup>4</sup>,  
 Transported shall be at high festivals  
 Before the kings and queens of France.  
 No longer on Saint Dennis will we cry,  
 But Joan la Pucelle shall be France's saint.  
 Come in; and let us banquet royally,  
 After this golden day of victory. [Flourish. *Exeunt.*

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## ACT II.

SCENE I. *The same.*

*Enter to the Gates, a French Sergeant, and Two Sentinels.*

*Serg.* Sirs, take your places, and be vigilant:  
 If any noise, or soldier, you perceive,  
 Near to the walls, by some apparent sign,  
 Let us have knowledge at the court of guard<sup>1</sup>.

*1 Sent.* Sergeant, you shall. [Exit Sergeant.]

Thus are poor servitors  
 (When others sleep upon their quiet beds)  
 Constrain'd to watch in darkness, rain, and cold.

commended of the pyramids.' *Aelian* relates that she married Psammetichus, king of Egypt, who fell in love with her sandal, which was dropped near him by an eagle, which had carried it off while she was bathing.

<sup>4</sup> ' In what price the noble poems of Homer were holden by Alexander the Great, insomuch that everie night they were layd under his pillow, and by day were carried in the rich jewel coffer of Darius, lately before vanquished by him.' *Puttenham's Arte of English Poesie*, 1589.

<sup>1</sup> The same as guard-room.

*Enter TALBOT, BEDFORD, BURGUNDY, and Forces, with Scaling Ladders; their Drums beating a dead March.*

*Tal.* Lord regent,—and redoubted Burgundy,—  
By whose approach, the regions of Artois,  
Walloon, and Picardy, are friends to us,—  
This happy night the Frenchmen are secure,  
Having all day carous'd and banqueted:  
Embrace we then this opportunity;  
As fitting best to quittance their deceit,  
Contriv'd by art, and baleful sorcery.

*Bed.* Coward of France?—how much he wrongs  
his fame,  
Despairing of his own arm's fortitude,  
To join with witches, and the help of hell.

*Bur.* Traitors have never other company.—  
But what's that Pucelle, whom they term so pure?

*Tal.* A maid, they say.

*Bed.* A maid! and be so martial!

*Bur.* Pray God, she prove not masculine ere long;  
If underneath the standard of the French,  
She carry armour as she hath begun.

*Tal.* Well, let them practise and converse with  
spirits:  
God is our fortress; in whose conquering name,  
Let us resolve to scale their flinty bulwarks.

*Bed.* Ascend, brave Talbot; we will follow thee.

*Tal.* Not all together: better far, I guess,  
That we do make our entrance several ways;  
That, if it chance the one of us do fail,  
The other yet may rise against their force.

*Bed.* Agreed; I'll to yon corner.

*Bur.* And I to this.

*Tal.* And here will Talbot mount, or make his  
grave.—

Now, Salisbury ! for thee, and for the right  
Of English Henry, shall this night appear  
How much in duty I am bound to both.

[*The English scale the Walls, crying St. George !  
a Talbot ! and all enter by the Town.*

*Sent. [Within.] Arm, arm ! the enemy doth make  
assault !*

*The French leap over the Walls in their shirts.*

*Enter, several ways, BASTARD, ALENCON,  
REIGNIER, half ready, and half unready.*

*Alen.* How now, my lords ? what, all unready<sup>2</sup> so ?

*Bast.* Unready ? ay, and glad we 'scap'd so well.

*Reig.* 'Twas time, I trow, to wake and leave our  
beds,

Hearing alarums at our chamber doors.

*Alen.* Of all exploits, since first I follow'd arms,  
Never heard I of a warlike enterprise  
More venturous, or desperate than this.

*Bast.* I think, this Talbot be a fiend of hell.

*Reig.* If not of hell, the heavens, sure, favour him.

*Alen.* Here cometh Charles ; I marvel how he sped.

*Enter CHARLES and LA PUCELLE.*

*Bast.* Tut ! holy Joan was his defensive guard.

*Char.* Is this thy cunning, thou deceitful dame ?  
Didst thou at first, to flatter us withal,  
Make us partakers of a little gain,  
That now our loss might be ten times so much ?

*Puc.* Wherefore is Charles impatient with his  
friend ?

<sup>2</sup> *Unready* is *undressed*. Thus in Chapman's Monsieur D'Olive, 1606, 'You are not going to bed ; I see you are not yet *unready*.' A stage direction in The Two Maids of Moreclock, 1609, says 'Enter James *unready*, in his nightcap, garterless.' So in Cotgrave, '*Deshabiller*, to unclothe, *make unreddie*, put or take off clothes.'

At all times will you have my power alike?  
 Sleeping, or waking, must I still prevail,  
 Or will you blame and lay the fault on me?—  
 Improvident soldiers! had your watch been good,  
 This sudden mischief never could have fall'n.

*Char.* Duke of Alençon, this was your default;  
 That, being captain of the watch to-night,  
 Did look no better to that weighty charge.

*Alen.* Had all your quarters been as safely kept,  
 As that whereof I had the government,  
 We had not been thus shamefully surpris'd.

*Bast.* Mine was secure.

*Reig.* And so was mine, my lord.

*Char.* And, for myself, most part of all this night,  
 Within her quarter, and mine own precinct,  
 I was employ'd in passing to and fro,  
 About relieving of the sentinels:

Then how, or which way, should they first break in?

*Puc.* Question, my lords, no further of the case,  
 How, or which way; 'tis sure, they found some  
 place

But weakly guarded, where the breach was made,  
 And now there rests no other shift but this,—  
 To gather our soldiers, scatter'd and dispers'd,  
 And lay new platforms<sup>3</sup> to endamage them.

*Alarum.* Enter an English Soldier, crying a Talbot! a Talbot! They fly, leaving their Clothes behind.

*Sold.* I'll be so bold to take what they have left,  
 The cry of Talbot serves me for a sword;  
 For I have loaden me with many spoils,  
 Using no other weapon but his name. [Exit.

<sup>3</sup> Plans, schemes.

**SCENE II.** Orleans. *Within the Town.*

**Enter TALBOT, BEDFORD, BURGUNDY, a Captain, and Others.**

*Bed.* The day begins to break, and night is fled,  
Whose pitchy mantle over-veil'd the earth.  
Here sound retreat, and cease our hot pursuit.

[*Retreat sounded.*]

*Tal.* Bring forth the body of old Salisbury;  
And here advance it in the market-place,  
The middle centre of this cursed town.—  
Now have I paid my vow unto his soul;  
For every drop of blood was drawn from him,  
There hath at least five Frenchmen died to-night.  
And, that hereafter ages may behold  
What ruin happen'd in revenge of him,  
Within their chiefest temple I'll erect  
A tomb, wherein his corpse shall be interr'd :  
Upon the which, that every one may read,  
Shall be engrav'd the sack of Orleans ;  
The treacherous manner of his mournful death,  
And what a terror he had been to France.  
But, lords, in all our bloody massacre,  
I muse<sup>1</sup>, we met not with the Dauphin's grace ;  
His new-come champion, virtuous Joan of Arc ;  
Nor any of his false confederates.

*Bed.* 'Tis thought, Lord Talbot, when the fight began,  
Rous'd on the sudden from their drowsy beds,  
They did amongst the troops of armed men,  
Leap o'er the walls for refuge in the field.

*Bur.* Myself (as far as I could well discern,  
For smoke, and dusky vapours of the night)

<sup>1</sup> Wonder.

Am sure I scar'd the Dauphin, and his trull ;  
 When arm in arm they both came swiftly running,  
 Like to a pair of loving turtle-doves,  
 That could not live asunder day or night.  
 After that things are set in order here,  
 We'll follow them with all the power we have.

*Enter a Messenger.*

*Mess.* All hail, my lords ! which of this princely  
 train

Call ye the warlike Talbot, for his acts  
 So much applauded through the realm of France ?

*Tal.* Here is the Talbot ; who would speak with  
 him ?

*Mess.* The virtuous lady, countess of Auvergne,  
 With modesty admiring thy renown,  
 By me entreats, good lord, thou wouldest vouchsafe  
 To visit her poor castle where she lies<sup>2</sup> ;  
 That she may boast she hath beheld the man  
 Whose glory fills the world with loud report.

*Bur.* Is it even so ? Nay, then, I see our wars  
 Will turn unto a peaceful comick sport,  
 When ladies crave to be encounter'd with.—  
 You may not, my lord, despise her gentle suit.

*Tal.* Ne'er trust me then ; for, when a world of men  
 Could not prevail with all their oratory,  
 Yet hath a woman's kindness overrul'd :—  
 And therefore tell her, I return great thanks ;  
 And in submission will attend on her.—  
 Will not your honours bear me company ?

*Bed.* No, truly ; it is more than manners will :  
 And I have heard it said,—Unbidden guests  
 Are often welcomest when they are gone.

*Tal.* Well then, alone, since there's no remedy,

<sup>2</sup> i. e. where she dwells.

I mean to prove this lady's courtesy.

Come hither, captain. [Whispers.]—You perceive my mind.

*Capt.* I do, my lord; and mean accordingly.

[*Exeunt.*]

### SCENE III. Auvergne. *Court of the Castle.*

*Enter the Countess and her Porter.*

*Count.* Porter, remember what I gave in charge;  
And, when you have done so, bring the keys to me.

*Port.* Madam, I will.

[*Exit.*]

*Count.* The plot is laid: if all things fall out right,  
I shall as famous be by this exploit,  
As Scythian Thomyris by Cyrus' death.  
Great is the rumour of this dreadful knight,  
And his achievements of no less account:  
Fain would mine eyes be witness with mine ears,  
To give their censurè<sup>1</sup> of these rare reports.

*Enter Messenger and TALBOT.*

*Mess.* Madam,

According as your ladyship desir'd,  
By message crav'd, so is Lord Talbot come.

*Count.* And he is welcome. What! is this the man?

*Mess.* Madam, it is.

*Count.* Is this the scourge of France?  
Is this the Talbot, so much fear'd abroad,  
That with his name the mothers still their babes<sup>2</sup>?  
I see report is fabulous and false:  
I thought I should have seen some Hercules,

<sup>1</sup> i. e. judgment, opinion. So in King Richard III.:—

‘ And give your censures in this weighty business.’

<sup>2</sup> Dryden has transplanted this idea into his Don Sebastian:—

‘ Nor shall Sebastian's formidable name  
Be longer used, to lull the crying babe.’

A second Hector, for his grim aspéct,  
And large proportion of his strong-knit limbs.  
Alas! this is a child, a silly dwarf:  
It cannot be, this weak and writhled<sup>3</sup> shrimp  
Should strike such terror to his enemies.

*Tal.* Madam, I have been bold to trouble you:  
But, since your ladyship is not at leisure,  
I'll sort some other time to visit you.

*Count.* What means he now?—Go ask him,  
whither he goes.

*Mess.* Stay, my Lord Talbot; for my lady craves  
To know the cause of your abrupt departure.

*Tal.* Marry, for that she's in a wrong belief,  
I go to certify her, Talbot's here.

*Re-enter Porter, with Keys.*

*Count.* If thou be he, then art thou prisoner.

*Tal.* Prisoner! to whom?

*Count.* To me, blood-thirsty lord;  
And for that cause I train'd thee to my house.  
Long time thy shadow hath been thrall to me,  
For in my gallery thy picture hangs;  
But now the substance shall endure the like;  
And I will chain these legs and arms of thine,  
That hast by tyranny, these many years,  
Wasted our country, slain our citizens,  
And sent our sons and husbands captivate<sup>4</sup>.

*Tal.* Ha, ha, ha!

*Count.* Laughest thou, wretch? thy mirth shall  
turn to moan.

<sup>3</sup> Writhled for wrinkled. Thus Spenser:—

‘Her writhled skin as rough as maple rind.’

And Marston, in his fourth Satire:—

‘Cold writhled eld, his lives web almost spent.’

<sup>4</sup> Thus in Solyman and Persida:—

‘If not destroy'd and bound and captivate,  
If captivate, then forc'd from holy faith.’

*Tal.* I laugh to see your ladyship so fond<sup>5</sup>,  
To think that you have aught but Talbot's shadow,  
Whereon to practise your severity.

*Count.* Why, art not thou the man?

*Tal.* I am indeed.

*Count.* Then have I substance too.

*Tal.* No, no, I am but shadow of myself:  
You are deceiv'd, my substance is not here;  
For what you see, is but the smallest part  
And least proportion of humanity:  
I tell you, madam, were the whole frame here,  
It is of such a spacious lofty pitch,  
Your roof were not sufficient to contain it.

*Count.* This is a riddling merchant for the nonce<sup>6</sup>;  
He will be here, and yet he is not here:  
How can these contrarieties agree?

*Tal.* That will I show you presently.

*He winds a Horn. Drums heard; then a Peal of Ordnance. The Gates being forced, enter Soldiers.*

How say you, madam? are you now persuaded,  
That Talbot is but shadow of himself?  
These are his substance, sinews, arms, and strength,  
With which he yoketh your rebellious necks;

<sup>5</sup> i. e. foolish, silly, weak.

<sup>6</sup> 'This is a riddling merchant for the nonce.' The term *merchant*, which was, and even now is, frequently applied to the lowest kind of dealers, seems anciently to have been used on these familiar occasions in contradistinction to *gentleman*; signifying that the person showed by his behaviour he was a low fellow. Thus in Romeo and Juliet, the nurse says 'I pray you, sir, what saucy *merchant* was this, that was so full of his ropery?' And in Chrchyard's Chance, 1580:—

'What saucie *merchant* speaketh now, said Venus in her rage.' The term *chap*, an abridgment of *chapman*, is still in use in vulgar speech, in speaking of any one with freedom or disrespect. *For the nonce* is *for the purpose*.

Razeth your cities, and subverts your towns,  
And in a moment makes them desolate.

*Count.* Victorious Talbot! pardon my abuse :  
I find, thou art no less than fame hath bruited<sup>7</sup>,  
And more than may be gather'd by thy shape.  
Let my presumption not provoke thy wrath;  
For I am sorry, that with reverence  
I did not entertain thee as thou art.

*Tal.* Be not dismay'd, fair lady; nor misconstrue  
The mind of Talbot, as you did mistake  
The outward composition of his body.  
What you have done, hath not offended me:  
No other satisfaction do I crave,  
But only (with your patience) that we may  
Taste of your wine, and see what cates you have;  
For soldiers' stomachs always serve them well.

*Count.* With all my heart: and think me honoured  
To feast so great a warrior in my house. [Exeunt.

#### SCENE IV. London. *The Temple Garden.*

*Enter the Earls of SOMERSET, SUFFOLK, and  
WARWICK; RICHARD PLANTAGENET, VERNON, and another Lawyer<sup>1</sup>.*

*Plan.* Great lords, and gentlemen, what means  
this silence?

Dare no man answer in a case of truth?

*Suff.* Within the Temple hall we were too loud:  
The garden here is more convenient.

<sup>7</sup> *Bruited* is reported, loudly announced. So in Macbeth:—

‘ \_\_\_\_\_ one of great note  
Seems bruited.’

‘ The fame or *bruise* that one bath among the common people is  
lost or buried when he dieth.’ Cooper.

<sup>1</sup> We should read a lawyer. This lawyer was probably Roger  
Nevyle, who was afterwards hanged. See W. Wyrcester, p.  
478.

*Plan.* Then say at once, if I maintain'd the truth;  
Or, else, was wrangling Somerset in the error<sup>2</sup>?

*Suff.* 'Faith, I have been a truant in the law;  
And never yet could frame my will to it;  
And, therefore, frame the law unto my will.

*Som.* Judge you, my lord of Warwick, then between us.

*War.* Between two hawks, which flies the higher pitch,

Between two dogs, which hath the deeper mouth,  
Between two blades, which bears the better temper,  
Between two horses, which doth bear him best<sup>3</sup>,  
Between two girls, which hath the merriest eye,  
I have, perhaps, some shallow spirit of judgment:  
But in these nice sharp quilletts of the law,  
Good faith, I am no wiser than a daw.

*Plan.* Tut, tut, here is a mannerly forbearance:  
The truth appears so naked on my side,  
That any purblind eye may find it out.

*Som.* And on my side it is so well apparell'd,  
So clear, so shining, and so evident,  
That it will glimmer through a blind man's eye.

*Plan.* Since you are tongue-ty'd, and so loath to speak,

In dumb significant<sup>4</sup>s proclaim your thoughts:  
Let him, that is a true-born gentleman,  
And stands upon the honour of his birth,

<sup>2</sup> Johnson observes that 'there is apparently a want of opposition between the two questions here,' but there is no reason to suspect that the text is corrupt.

<sup>3</sup> i. e. regulate his motions most adroitly. We still say that a horse *carries himself well*. In Romeo and Juliet we have:—

'He bears him like a portly gentleman.'

<sup>4</sup> Dumb significant, which Malone would have changed to *significance*, is nothing more than *signs* or *tokens*. Armado calls the letter he sends to Jaquenetta 'this *significant*.' Love's Labour's Lost, Act iii. Sc. 1.

If he suppose that I have pleaded truth,  
From off this brier pluck a white rose with me.

*Som.* Let him that is no coward, nor no flatterer,  
But dare maintain the party of the truth,  
Pluck a red rose from off this thorn with me.

*War.* I love no colours<sup>5</sup>; and, without all colour  
Of base insinuating flattery,  
I pluck this white rose, with Plantagenet.

*Suf.* I pluck this red rose, with young Somerset;  
And say withal, I think he held the right.

*Ver.* Stay, lords and gentlemen: and pluck no more,  
Till you conclude—that he, upon whose side  
The fewest roses are cropp'd from the tree,  
Shall yield the other in the right opinion.

*Som.* Good master Vernon, it is well objected<sup>6</sup>;  
If I have fewest, I subscribe in silence.

*Plan.* And I.

*Ver.* Then, for the truth and plainness of the case,  
I pluck this pale, and maiden blossom here,  
Giving my verdict on the white rose side.

*Som.* Prick not your finger as you pluck it off;  
Lest, bleeding, you do paint the white rose red,  
And fall on my side so against your will.

*Ver.* If I, my lord, for my opinion bleed,  
Opinion shall be surgeon to my hurt,  
And keep me on the side where still I am.

*Som.* Well, well, come on: Who else?

*Law.* Unless my study and my books be false,

<sup>5</sup> Colours is here used ambiguously for *tints* and *deceits*. Thus in Love's Labour's Lost:—‘ I do fear colourable colours.’

<sup>6</sup> Well objected is properly proposed, properly thrown in our way. Thus in Goullart's Admirable Histories, 4to. 1607:—‘ Because Sathan transfigures himself into an angell of light, I objected many and sundry questions to him.’ Again, in Chapman's version of the twenty-first book of the Odyssey:—

‘ Excites Penelope t' object the prize  
(The bow and bright steeles) to the woer's strength.’

The argument you held, was wrong in you;

[To SOMERSET.]

In sign whereof, I pluck a white rose too.

*Plan.* Now, Somerset, where is your argument?

*Som.* Here, in my scabbard; meditating that,  
Shall dye your white rose in a bloody red.

*Plan.* Mean time, your cheeks do counterfeit our  
roses;

For pale they look with fear, as witnessing  
The truth on our side.

*Som.* No, Plantagenet,  
Tis not for fear; but anger,—that thy cheeks  
Blush for pure shame, to counterfeit our roses<sup>7</sup>;  
And yet thy tongue will not confess thy error.

*Plan.* Hath not thy rose a canker, Somerset?

*Som.* Hath not thy rose a thorn, Plantagenet?

*Plan.* Ay, sharp and piercing, to maintain his truth;  
Whiles thy consuming canker eats his falsehood.

*Som.* Well, I'll find friends to wear my bleeding  
roses,

That shall maintain what I have said is true,  
Where false Plantagenet dare not be seen.

*Plan.* Now, by this maiden blossom in my hand,  
I scorn thee and thy faction<sup>8</sup>, peevish boy.

*Suf.* Turn not thy scorns this way, Plantagenet.

*Plan.* Proud Poole, I will; and scorn both him  
and thee.

*Suf.* I'll turn my part thereof into thy throat.

*Som.* Away, away, good William De-la-Poole!  
We grace the yeoman, by conversing with him.

<sup>7</sup> It is not for fear that my cheeks look pale, but for anger; anger produced by this circumstance—namely, that thy cheeks blush, &c.

<sup>8</sup> Theobald altered *fashion*, which is the reading of the old copy, to *faction*. Warburton contends that ‘by *fashion* is meant the badge of the *red rose*, which Somerset said that he and his friends would be distinguished by.’

*War.* Now, by God's will, thou wrong'st him,  
Somerset;

His grandfather was Lionel, duke of Clarence<sup>9</sup>,  
Third son to the third Edward, king of England;  
Spring crestless yeomen<sup>10</sup> from so deep a root?

*Plan.* He bears him on the place's privilege<sup>11</sup>,  
Or durst not, for his craven heart, say thus.

*Som.* By him that made me, I'll maintain my  
words

On any plot of ground in Christendom:  
Was not thy father, Richard, earl of Cambridge,  
For treason executed in our late king's day?  
And, by his treason, stand'st not thou attainted,  
Corrupted, and exempt<sup>12</sup> from ancient gentry?  
His trespass yet lives guilty in thy blood;  
And, till thou be restor'd, thou art a yeoman.

*Plan.* My father was attached, not attainted;  
Condemn'd to die for treason, but no traitor;  
And that I'll prove on better men than Somerset,  
Were growing time once ripen'd to my will.  
For your partaker<sup>13</sup> Poole, and you yourself,

<sup>9</sup> The poet mistakes. Plantagenet's paternal grandfather was Edmund of Langley, duke of York. His maternal grandfather was Roger Mortimer, earl of March, who was the son of Philippa, the daughter of Lionel, duke of Clarence. The duke therefore was his maternal great great grandfather.

<sup>10</sup> i. e. those who have no right to arms.

<sup>11</sup> It does not appear that the temple had any privilege of sanctuary at this time, being then, as now, the residence of law students. The author might imagine it to have derived some such privilege from the knights templars, or knights hospitaliers, both religious orders, its former inhabitants. It is true, blows may have been prohibited by the regulations of the society: the author perhaps did not much consider the matter, but represents it as suited his purpose.

<sup>12</sup> Exempt for excluded.

<sup>13</sup> Partaker, in ancient language, signifies one who *takes part* with another; an *accomplice*, a *confederate*. 'A partaker, or coparcioner; particeps, consors, consocius.'—Baret. So in the

I'll note you in my book of memory<sup>14</sup>,  
 To scourge you for this apprehension<sup>15</sup>:  
 Look to it well; and say you are well warn'd.

*Som.* Ay, thou shalt find us ready for thee still:  
 And know us, by these colours, for thy foes;  
 For these my friends, in spite of thee, shall wear.

*Plan.* And, by my soul, this pale and angry rose,  
 As cognizance<sup>16</sup> of my blood-drinking hate,  
 Will I for ever, and my faction, wear;  
 Until it wither with me to my grave,  
 Or flourish to the height of my degree.

*Suf.* Go forward, and be chok'd with thy ambition!  
 And so farewell, until I meet thee next. [Exit.]

*Som.* Have with thee, Poole.—Farewell, ambitious  
 Richard. [Exit.]

*Plan.* How I am brav'd, and must perforce en-  
 dure it!

*War.* This blot, that they object against your house,  
 Shall be wip'd out in the next parliament,  
 Call'd for the truce of Winchester and Gloster:  
 'And, if thou be not then created York,

fiftieth Psalm:—'When thou sawest a thief thou didst consent  
 unto him, and hast been partaker with the adulterers.'

'Each side had great partakers; Cæsar's cause  
 The gods abetted.'

*Marlow's Translation of the First Book of Lucan.*

<sup>14</sup> So in Hamlet:—

'——— the table of my memory.'

Again:—

'——— shall live  
 Within the book and volume of my brain.'

<sup>15</sup> Theobald changed this to *reprehension*: and Warburton ex-  
 plains it by *opinion*. It rather means *conception*, or a conceit  
*taken* that matters are different from what the truth warrants.  
 In the passage cited by Steevens from Much Ado about Nothing,  
 in confirmation of Warburton's explanation, this is also its mean-  
 ing:—'How long have you professed *apprehension*?' i. e. the  
 taking of conceits into your head.

<sup>16</sup> A *cognizance* is a *badge*.

I will not live to be accounted Warwick.  
 Mean time, in signal of my love to thee,  
 Against proud Somerset, and William Poole,  
 Will I upon thy party wear this rose :  
 And here I prophesy,—This brawl to-day,  
 Grown to this faction, in the Temple garden,  
 Shall send, between the red rose and the white,  
 A thousand souls to death and deadly night.

*Plan.* Good master Vernon, I am bound to you,  
 That you on my behalf would pluck a flower.

*Ver.* In your behalf still will I wear the same.

*Law.* And so will I.

*Plan.* Thanks, gentle sir.  
 Come, let us four to dinner : I dare say,  
 This quarrel will drink blood another day.

[*Exeunt.*]

## SCENE V.

*The same. A Room in the Tower.*

*Enter MORTIMER<sup>1</sup>, brought in a Chair by two  
 Keepers.*

*Mor.* Kind keepers of my weak decaying age,  
 Let dying Mortimer here rest himself.—

<sup>1</sup> This is at variance with the strict truth of history. Edmund Mortimer, who was trusted and employed by Henry V. throughout his reign, died of the plague in his own castle at Trim, in Ireland, in 1424-5; being then only thirty-two years old. Sandford says that he was confined there by the jealousy of Henry; but this is a mistake. His uncle, Sir John Mortimer, was indeed a prisoner in the Tower, and was executed not long before the earl of March's death, being charged with an attempt to make his escape in order to stir up an insurrection in Wales. The writer has been led into error by the popular historians of his time. Hall relates that, in the third year of Henry VI. (1425), ‘came to London Peter duke of Quimber [Coimbra], whiche of the duke of Exeter, &c. was highly feasted. Duringe whynch season Edmond Mortimer, the last earl of Marche of that name (whiche long time had bene restrayned from his liberty, and finally

Even like a man new haled from the rack,  
 So fare my limbs with long imprisonment:  
 And these gray locks, the pursuivants of death<sup>2</sup>,  
 Nestor-like aged, in an age of care,  
 Argue the end of Edmund Mortimer.  
 These eyes,—like lamps whose wasting oil is spent,—  
 Wax dim, as drawing to their exigent<sup>3</sup>:  
 Weak shoulders, overborne with burd'ning grief,  
 And pithless<sup>4</sup> arms, like to a wither'd vine  
 That droops his sapless branches to the ground:—  
 Yet are these feet—whose strengthless stay is numb,  
 Unable to support this lump of clay,—  
 Swift-winged with desire to get a grave,  
 As witting I no other comfort have.—  
 But tell me, keeper, will my nephew come?

*1 Keep.* Richard Plantagenet, my lord, will come:  
 We sent unto the Temple, to his chamber;  
 And answer was return'd that he will come.

*Mor.* Enough; my soul shall then be satisfied.—  
 Poor gentleman! his wrong doth equal mine.  
 Since Henry Monmouth first began to reign  
 (Before whose glory I was great in arms),

waxed lame) deceased without issue, whose inheritance descended to the Lord Richard Plantagenet,' &c. And in a previous passage he has observed, 'The erle of Marche was ever *kepte* in the *courte* under such a keeper that he could neither *de* nor attempt any thynge agaynst the kyng wythout his knowledge, and died without issue.' The same error occurs in the Legend of Richard Plantagenet, Duke of Yorke, in the Mirror for Magistrates, 1575:—

‘ His cursed son ensued his cruel path,  
 And kept my guiltless cousin strait in durance.’  
 &c. &c.

<sup>2</sup> The heralds that, fore-running death, proclaim its approach.

<sup>3</sup> *Exigent* is here used for *end*; as in Doctor Dodypoll, a comedy, 1600:—

‘ Hath driven her to some desperate *exigent*.’

<sup>4</sup> *Pith* is used figuratively for *strength*. ‘Nervosus, sinewy, strongly made in body, *pithy*.’—COOPER. The word is still used in Scotland in this sense.

This loathsome sequestration have I had;  
 And even since then hath Richard been obscur'd,  
 Deprived of honour and inheritance:  
 But now, the arbitrator of despairs,  
 Just death, kind umpire<sup>5</sup> of men's miseries,  
 With sweet enlargement doth dismiss me hence;  
 I would, his troubles likewise were expr'd,  
 That so he might recover what was lost.

*Enter RICHARD PLANTAGENET,*

*1 Keep.* My lord, your loving nephew now is come.  
*Mor.* Richard Plantagenet, my friend? Is he come?

*Plan.* Ay, noble uncle, thus ignobly us'd,  
 Your nephew, late-despised<sup>6</sup> Richard, comes.

*Mor.* Direct mine arms, I may embrace his neck,  
 And in his bosom spend my latter gasp:  
 O, tell me, when my lips do touch his cheeks,  
 That I may kindly give one fainting kiss.—  
 And now declare, sweet stem from York's great  
 stock,

Why didst thou say—of late thou wert despis'd?

*Plan.* First, lean thine aged back against mine arm;  
 And, in that ease, I'll tell thee my disease<sup>7</sup>.  
 This day, in argument upon a case,

<sup>5</sup> That is, he who terminates or concludes misery. The expression is harsh and forced here; but occurs with greater propriety in Romeo and Juliet:—

'Twixt my extremes and me this bloody knife  
 Shall play the *umpire*, *arbitrating* that,' &c.

<sup>6</sup> Lately despised.

<sup>7</sup> Disease for uneasiness, trouble, or grief. It is used in this sense by other ancient writers. Thus Spenser's Faerie Queene, vi. v. 40:—

'That night they pass'd in great *disease*,  
 Till that the morning bringing early light,  
 To guide men's labours, brought them also *ease*.'

So in Coriolanus, Act i. Sc. 3:—

'As she is now, she will *disease* our better mirth.'

Some words there grew 'twixt Somerset and me:  
 Among which terms he used his lavish tongue,  
 And did upbraid me with my father's death;  
 Which obloquy set bars before my tongue,  
 Else with the like I had requited him:  
 Therefore, good uncle,—for my father's sake,  
 In honour of a true Plantagenet,  
 And for alliance' sake,—declare the cause  
 My father, earl of Cambridge, lost his head.

*Mor.* That cause, fair nephew, that imprison'd me,  
 And hath detain'd me, all my flow'ring youth,  
 Within a loathsome dungeon, there to pine,  
 Was cursed instrument of his decease.

*Plan.* Discover more at large what cause that was;  
 For I am ignorant, and cannot guess.

*Mor.* I will; if that my fading breath permit,  
 And death approach not ere my tale be done.  
 Henry the Fourth, grandfather to this king,  
 Depos'd his nephew<sup>8</sup> Richard; Edward's son,  
 The first-begotten, and the lawful heir  
 Of Edward king, the third of that descent:  
 During whose reign, the Percies of the north,  
 Finding his usurpation most unjust,  
 Endeavour'd my advancement to the throne:  
 The reason mov'd these warlike lords to this,  
 Was—for that (young King Richard thus remov'd,  
 Leaving no heir begotten of his body)

<sup>8</sup> *Nephew* has sometimes the power of the Latin *nepos*, signifying grandchild, and is used with great laxity among our ancient English writers. It is here used instead of *cousin*. Ritson has remarked that both *uncle* and *nephew* might formerly signify cousin; for in The Troublesome Raigne of King John, Part II. Prince Henry calls his cousin, the bastard, *uncle*. In French, as in Latin, *neveu* signified *grandchild*, and by a prefix several other degrees of consanguinity. See The Menagiana, vol. ii. p. 191, &c. ed. Amst. 1713. Malone thinks that the mistake here arose from the author's ignorance in conceiving Richard to be Henry's nephew.

I was the next by birth and parentage;  
 For by my mother I derived am  
 From Lionel duke of Clarence, the third son  
 To King Edward the Third, whereas he,  
 From John of Gaunt doth bring his pedigree,  
 Being but fourth of that heroick line.  
 But mark; as, in this haughty<sup>9</sup> great attempt,  
 They laboured to plant the rightful heir,  
 I lost my liberty, and they their lives.  
 Long after this, when Henry the Fifth,—  
 Succeeding his father Bolingbroke,—did reign,  
 Thy father, earl of Cambridge,—then deriv'd  
 From famous Edmund Langley, duke of York,—  
 Marrying my sister, that thy mother was,  
 Again, in pity of my hard distress,  
 Levied an army; weening<sup>10</sup> to redeem,  
 And have install'd me in the diadem:  
 But, as the rest, so fell that noble earl,  
 And was beheaded. Thus the Mortimers,  
 In whom the title rested, were suppress'd.

*Plan.* Of which, my lord, your honour is the last.

*Mor.* True; and thou seest, that I no issue have;  
 And that my fainting words do warrant death:  
 Thou art my heir; the rest, I wish thee gather<sup>11</sup>:  
 But yet be wary in thy studious care.

*Plan.* Thy grave admonishments prevail with me:  
 But yet, methinks, my father's execution  
 Was nothing less than bloody tyranny.

*Mor.* With silence, nephew, be thou politick;

<sup>9</sup> *Haughty* is *high*, *lofty*. So in the fourth act:—

'Valiant and virtuous, full of *haughty* courage.'

<sup>10</sup> i. e. *thinking*. This is another falsification of history. Cambridge levied no army; but was apprehended at Southampton, the night before Henry sailed from that town for France, on the information of this very earl of March.

<sup>11</sup> i. e. I acknowledge thee to be my heir; the consequences which may be collected from thence I recommend it thee to draw.

Strong-fixed is the house of Lancaster,  
And, like a mountain, not to be remov'd<sup>12</sup>.  
But now thy uncle is removing hence;  
As princes do their courts, when they are cloy'd  
With long continuance in a settled place.

*Plan.* O, uncle, 'would, some part of my young years

Might but redeem the passage of your age<sup>13</sup>!

*Mor.* Thou dost then wrong me; as the slaughterer doth,

Which giveth many wounds, when one will kill.  
Mourn not, except thou sorrow for my good;  
Only, give order for my funeral;  
And so farewell: and fair be all thy hopes!  
And prosperous be thy life, in peace, and war!

[*Dies.*

*Plan.* And peace, no war, befall thy parting soul!  
In prison hast thou spent a pilgrimage,  
And like a hermit overpass'd thy days.—  
Well, I will lock his counsel in my breast;  
And what I do imagine, let that rest.—

<sup>12</sup> Thus Milton, *Paradise Lost*, book iv.:—

‘Like Teneriffe or Atlas unremov'd.’

<sup>13</sup> The same thought occurs in the celebrated dialogue between Horace and Lydia. There is some resemblance to it in the following lines, supposed to be addressed by a married lady, who died very young, to her husband. Malone thinks that the inscription is in the church of Trent:—

‘*Immatura peri; sed tu diuturnior annos*  
*Vive meos, conjux optime, vive tuos.*

Some traces of a superstitious belief that this was possible may be found in the traditions of the Rabbins; it is enlarged upon in the *Alcestes* of Euripides. Such offers are ridiculed by Juvenal, Sat. xii. Dion Cassius insinuates that Hadrian sacrificed his favourite Antinous with this design. Reimarius Annot. in Dion Cass. vol. ii. p. 1160; ed. Hamburg. ‘*De nostris annis, tibi Jupiter augeat annos*,’ said the Romans to Augustus.—See Lister's *Journey to Paris*, p. 221. Mr. Pye justly remarks that the offer would never be made unless known to be impossible; it is a mere hyperbolical compliment.

Keepers, convey him hence; and I myself  
Will see his burial better than his life.—

[*Exeunt Keepers, bearing out MORTIMER.*

Here dies the dusky torch of Mortimer,  
Chok'd with ambition of the meaner sort<sup>14</sup>:—  
And, for those wrongs, those bitter injuries,  
Which Somerset hath offer'd to my house,—  
I doubt not, but with honour to redress:  
And therefore haste I to the parliament;  
Either to be restored to my blood,  
Or make my ill<sup>15</sup> the advantage of my good.

[*Exit.*

### ACT III.

SCENE I. *The same. The Parliament House*<sup>1</sup>.

*Flourish. Enter KING HENRY, EXETER, GLOSTER, WARWICK, SOMERSET, and SUFFOLK; the Bishop of Winchester, RICHARD PLANTAGENET, and Others. GLOSTER offers to put up a Bill<sup>2</sup>: Winchester snatches it, and tears it.*

*Win.* Com'st thou with deep premeditated lines,  
With written pamphlets studiously devis'd,  
Humphrey of Gloster? if thou canst accuse,

<sup>14</sup> i. e. oppressed by those whose right to the crown was not so good as his own.

<sup>15</sup> My ill is my ill usage. This sentiment resembles another of Falstaff, in the Second Part of King Henry IV.:—‘I will turn diseases to commodity.’

<sup>1</sup> This parliament was held in 1426 at Leicester, though here represented to have been held in London. King Henry was now in the fifth year of his age. In the first parliament, which was held at London shortly after his father's death, his mother Queen Katharine brought the young king from Windsor to the metropolis, and sat on the throne with the infant in her lap.

<sup>2</sup> i. e. articles of accusation.

Or aught intend'st to lay unto my charge,  
Do it without invention suddenly;  
As I with sudden and extemporal speech  
Purpose to answer what thou canst object.

*Glo.* Presumptuous priest! this place commands  
my patience,

Or thou should'st find thou hast dishonour'd me.  
Think not, although in writing I preferr'd  
The manner of thy vile outrageous crimes,  
That therefore I have forg'd, or am not able  
*Verbatim* to rehearse the method of my pen:  
No, prelate; such is thy audacious wickedness,  
Thy lewd, pestiferous, and dissensious pranks,  
As very infants prattle of thy pride.  
Thou art a most pernicious usurer;  
Foward by nature, enemy to peace;  
Lascivious, wanton, more than well beseems  
A man of thy profession, and degree;  
And for thy treachery, What's more manifest?  
In that thou laid'st a trap to take my life,  
As well at London Bridge, as at the Tower?  
Beside, I fear me, if thy thoughts were sifted,  
The king, thy sovereign, is not quite exempt  
From envious malice of thy swelling heart.

*Win.* Gloster, I do defy thee.—Lords, vouchsafe  
To give me hearing what I shall reply.  
If I were covetous, ambitious, or perverse,  
As he will have me, How am I so poor?  
Or how haps it, I seek not to advance  
Or raise myself, but keep my wonted calling?  
And for dissension, Who preferreth peace  
More than I do,—except I be provok'd?  
No, my good lords, it is not that offends;  
It is not that, that hath incens'd the duke:  
It is, because no one should sway but he;  
No one, but he, should be about the king;

And that engenders thunder in his breast,  
And makes him roar these accusations forth.  
But he shall know, I am as good—

*Glo.* As good?

Thou bastard of my grandfather<sup>3</sup>!—

*Win.* Ay, lordly sir; For what are you, I pray,  
But one imperious in another's throne?

*Glo.* Am I not the protector, saucy priest?

*Win.* And am I not a prelate of the church?

*Glo.* Yes, as an outlaw in a castle keeps,  
And useth it to patronage his theft.

*Win.* Unreverent Gloster!

*Glo.* Thou art reverent  
Touching thy spiritual function, not thy life.

*Win.* This Rome shall remedy.

*War.* Roam<sup>4</sup> thither then.

*Som.* My lord, it were your duty to forbear.

*War.* Ay, see the bishop be not overborne.

*Som.* Methinks, my lord should be religious,  
And know the office that belongs to such.

*War.* Methinks, his lordship should be humbler;  
It fitteth not a prelate so to plead.

*Som.* Yes, when his holy state is touch'd so near.

*War.* State holy, or unhallow'd, what of that?  
Is not his grace protector to the king?

*Plan.* Plantagenet, I see, must hold his tongue;  
Lest it be said, *Speak, sirrah, when you should;*  
*Must your bold verdict enter talk with lords?*  
Else would I have a fling at Winchester. [Aside.]

<sup>3</sup> The bishop of Winchester was an illegitimate son of John of Gaunt, duke of Lancaster, by Katharine Swynford, whom the duke afterwards married.

<sup>4</sup> The jingle between *roam* and *Rome* is common to other writers. Thus Nash, in his Lenten Stuff, 1599:—‘Three hundred thousand people roamed to *Rome* for purgatorie pills,’ &c. Shakspeare seems to have pronounced this word differently in *Julius Cæsar*; we have:—

‘Now is it *Rome* indeed and *room* enough.’

**K. Hen.** Uncles of Gloster, and of Winchester,  
The special watchmen of our English weal;  
I would prevail, if prayers might prevail,  
To join your hearts in love and amity.  
O, what a scandal is it to our crown,  
That two such noble peers as ye, should jar!  
Believe me, lords, my tender years can tell,  
Civil dissension is a viperous worm,  
That gnaws the bowels of the commonwealth.—

[*A noise within;* Down with the tawny coats!  
What tumult's this?

**War.** An uproar, I dare warrant,  
Begun through malice of the bishop's men.

[*A noise again;* Stones! Stones!

*Enter the Mayor of London, attended.*

**May.** O, my good lords,—and virtuous Henry,—  
Pity the city of London, pity us!  
The bishop and the duke of Gloster's men,  
Forbidden late to carry any weapon,  
Have fill'd their pockets full of pebble-stones;  
And, banding themselves in contrary parts,  
Do pelt so fast at one another's pate,  
That many have their giddy brains knock'd out:  
Our windows are broke down in every street,  
And we, for fear, compell'd to shut our shops.

*Enter, skirmishing, the Retainers of GLOSTER and  
WINCHESTER, with bloody pates.*

**K. Hen.** We charge you, on allegiance to ourself,  
To hold your slaught'ring hands, and keep the peace.  
Pray, uncle Gloster, mitigate this strife.

**1 Serv.** Nay, if we be  
Forbidden stones, we'll fall to it with our teeth.

**2 Serv.** Do what ye dare, we are as resolute.

[*Skirmish again.*

*Glo.* You of my household, leave this peevish broil,  
And set this unaccustom'd<sup>5</sup> fight aside.

*3 Serv.* My lord, we know your grace to be a man  
Just and upright; and, for your royal birth,  
Inferior to none, but his majesty:  
And ere that we will suffer such a prince,  
So kind a father of the commonweal,  
To be disgraced by an inkhorn mate<sup>6</sup>,  
We, and our wives, and children, all will fight,  
And have our bodies slaughter'd by thy foes.

*1 Serv.* Ay, and the very parings of our nails  
Shall pitch a field, when we are dead.

[*Skirmish again.*

*Glo.* Stay, stay, I say!  
And, if you love me, as you say you do,  
Let me persuade you to forbear a while.

*K. Hen.* O, how this discord doth afflict my  
soul!—  
Can you, my lord of Winchester, behold  
My sighs and tears, and will not once relent?  
Who should be pitiful, if you be not?

<sup>5</sup> Johnson explains *unaccustomed* by *unseemly, indecent*; and in a note on Romeo and Juliet he says that he thinks he has observed it used in old books for *wonderful, powerful, efficacious*. But he could find no instances of either of these *strange* uses of the word when he compiled his dictionary. The fact is, that *unaccustomed* was always used by our ancestors for *NEW, STRANGE, UNWONTED*, as may be seen in the dictionaries under *insolitus*. This is its meaning in the passage of Romeo and Juliet above mentioned:—

‘—— give him such an *unaccustom'd* dram,  
That he shall soon keep Tibalt company.’

<sup>6</sup> i. e. a *bookish person*, a *pedant*, applied in contempt to a scholar. *Inkhornisms* and *inkhorn-terms* were common expressions. ‘If one chance to derive anie word from the Latine, which is insolent to their ears (as perchance they will take that phrase to be) they forthwith make a jest of it, and terme it an *inkhorne tearme*.’—*Preface to Guazzo's Civil Conversation*, 1586. Florio defines *pedantaggine* ‘a fond self conceit in using of *ink-pot* words or affected Latinisms, as most pedants do, and is taken in an ill sense.’

Or who should study to prefer a peace,  
If holy churchmen take delight in broils?

*War.* My lord protector, yield;—yield Winchester;

Except you mean, with obstinate repulse,  
To slay your sovereign, and destroy the realm.  
You see what mischief, and what murder too,  
Hath been enacted through your enmity;  
Then be at peace, except ye thirst for blood.

*Win.* He shall submit, or I will never yield.

*Glo.* Compassion on the king commands me stoop;  
Or, I would see his heart out, ere the priest  
Should ever get that privilege of me.

*War.* Behold, my lord of Winchester, the duke  
Hath banish'd moody discontented fury,  
As by his smoothed brows it doth appear:  
Why look you still so stern, and tragical?

*Glo.* Here, Winchester, I offer thee my hand.

*K. Hen.* Fye, uncle Beaufort! I have heard you  
preach,  
That malice was a great and grievous sin:  
And will not you maintain the thing you teach,  
But prove a chief offender in the same?

*War.* Sweet king!—the bishop hath a kindly gird<sup>7</sup>.  
For shame, my lord of Winchester! relent;  
What, shall a child instruct you what to do?

*Win.* Well, duke of Gloster, I will yield to thee;  
Love for thy love, and hand for hand I give.

*Glo.* Ay; but, I fear me, with a hollow heart.—  
See here, my friends, and loving countrymen;  
This token serveth for a flag of truce,

<sup>7</sup> A kindly gird is a kind or gentle reproof. A gird, properly, is a cutting reply, a sarcasm, or taunting speech. Falstaff says that ‘men of all sorts take a pride to gird’ at him: and in The Taming of the Shrew, Baptista says, ‘Tranio hits you now:’ to which Lucentio answers, ‘I thank thee for that gird, good Tranio.’

Betwixt ourselves, and all our followers:  
So help me God, as I dissemeble not!

*Win.* So help me God, as I intend it not!

[*Aside.*

*K. Hen.* O, loving uncle, kind duke of Gloster,  
How joyful am I made by this contráct!—  
Away, my masters! trouble us no more;  
But join in friendship, as your lords have done.

*1 Serv.* Content; I'll to the surgeon's.

*2 Serv.* And so will I.

*3 Serv.* And I will see what physick the tavern  
affords. [*Exeunt* Servants, Mayor, &c.]

*War.* Accept this scroll, most gracious sovereign;  
Which, in the right of Richard Plantagenet,  
We do exhibit to your majesty.

*Glo.* Well urg'd, my lord of Warwick;—for,  
sweet prince,  
And if your grace mark every circumstance,  
You have great reason to do Richard right:  
Especially, for those occasions  
At Eltham-place I told your majesty.

*K. Hen.* And those occasions, uncle, were of  
force:

Therefore, my loving lords, our pleasure is,  
That Richard be restored to his blood.

*War.* Let Richard be restored to his blood;  
So shall his father's wrongs be recompens'd.

*Win.* As will the rest, so willeth Winchester.

*K. Hen.* If Richard will be true, not that alone,  
But all the whole inheritance I give,  
That doth belong unto the house of York,  
From whence you spring by lineal descent.

*Plan.* Thy humble servant vows obedience,  
And humble service, till the point of death.

*K. Hen.* Stoop then, and set your knee against  
my foot;

And, in reguerdon<sup>8</sup> of that duty done,  
I girt thee with the valiant sword of York :  
Rise, Richard, like a true Plantagenet ;  
And rise created princely duke of York.

*Plan.* And so thrive Richard, as thy foes may fall !  
And as my duty springs, so perish they  
That grudge one thought against your majesty !

*All.* Welcome, high prince, the mighty duke of York !

*Som.* Perish, base prince, ignoble duke of York !

[*Aside.*]

*Glo.* Now will it best avail your majesty,  
To cross the seas, and to be crown'd in France :  
The presence of a king engenders love  
Amongst his subjects, and his loyal friends ;  
As it disanimates his enemies.

*K. Hen.* When Gloster says the word, King Henry goes ;

For friendly counsel cuts off many foes.

*Glo.* Your ships already are in readiness.

[*Exeunt all but EXETER.*]

*Exe.* Ay, we may march in England, or in France,  
Not seeing what is likely to ensue :  
This late dissension, grown betwixt the peers,  
Burns under feigned ashes of forg'd love<sup>9</sup>,  
And will at last break out into a flame :  
As fester'd members rot but by degrees,  
Till bones, and flesh, and sinews, fall away,  
So will this base and envious discord breed<sup>10</sup>.  
And now I fear that fatal prophecy,  
Which, in the time of Henry, nam'd the fifth,

<sup>8</sup> *Reguerdon* is recompense, reward. It is perhaps a corruption of *regardum*, Latin of the middle ages.

<sup>9</sup> ‘*Ignes suppositos cineri doloso.*’—*Hor.*

<sup>10</sup> i. e. so will the malignity of this discord propagate itself, and advance.’

Was in the mouth of every sucking babe,—  
 That Henry, born at Monmouth, should win all;  
 And Henry, born at Windsor, should lose all:  
 Which is so plain, that Exeter doth wish  
 His days may finish ere that hapless time. [*Exit*<sup>11</sup>.]

SCENE II. France. *Before Roüen.*

*Enter LA PUCELLE disguised, and Soldiers dressed like Countrymen, with Sacks upon their Backs.*

*Puc.* These are the city gates, the gates of Roüen,  
 Through which our policy must make a breach:  
 Take heed, be wary how you place your words;  
 Talk like the vulgar sort of market-men,  
 That come to gather money for their corn.  
 If we have entrance (as, I hope, we shall),  
 And that we find the slothful watch but weak,  
 I'll by a sign give notice to our friends,  
 That Charles the Dauphin may encounter them.

*1 Sold.* Our sacks shall be a mean to sack the city,  
 And we be lords and rulers over Roüen;  
 Therefore we'll knock. [*Knocks.*]

*Guard. [Within.] Qui est là?*

*Puc. Paisans, pauvres gens de France:*  
 Poor market-folks, that come to sell their corn.

*Guard. Enter, go in; the market-bell is rung.*

[*Opens the Gate.*]

*Puc.* Now, Roüen<sup>1</sup>, I'll shake thy bulwarks to  
 the ground. [*PUCELLE, &c. enter the City.*]

*Enter CHARLES, Bastard of Orleans, ALENÇON,*  
*and Forces.*

*Char.* Saint Dennis bless this happy stratagem!  
 And once again we'll sleep secure in Roüen.

<sup>11</sup> The duke of Exeter died shortly after the meeting of this parliament, and the earl of Warwick was appointed governor or tutor to the king in his room.

<sup>1</sup> *Roüen* was anciently written and pronounced *Roan*.

*Bast.* Here enter'd Pucelle, and her practisants<sup>2</sup> ;  
Now she is there, how will she specify  
Where is the best and safest passage in ?

*Alen.* By thrusting out a torch from yonder tower ;  
Which, once discern'd, shows, that her meaning is,—  
No way to that<sup>3</sup>, for weakness, which she enter'd.

*Enter LA PUCELLE on a Battlement; holding out  
a Torch burning.*

*Puc.* Behold, this is the happy wedding torch,  
That joineth Roién unto her countrymen :  
But burning fatal to the Talbotites.

*Bast.* See, noble Charles ! the beacon of our friend,  
The burning torch in yonder turret stands.

*Char.* Now shine it like a comet of revenge,  
A prophet to the fall of all our foes !

*Alen.* Defer no time, Delays have dangerous ends ;  
Enter, and cry—*The Dauphin!*—presently,  
And then do execution on the watch. [They enter.

*Alarums.* *Enter TALBOT, and certain English.*

*Tal.* France, thou shalt rue this treason with thy  
tears,  
If Talbot but survive thy treachery.—  
Pucelle, that witch, that damned sorceress,  
Hath wrought this hellish mischief unawares,  
That hardly we escap'd the pride<sup>4</sup> of France.

[*Exeunt to the Town.*

<sup>2</sup> Practice, in the language of the time, was treachery, or insidious stratagem. Practisants are therefore confederates in treachery.

<sup>3</sup> i. e. no way like or compared to that. See vol. iv. p. 272, note 9.

<sup>4</sup> Pride signifies haughty power. The same speaker afterwards says, in Act iv. :—

‘ And from the pride of Gallia rescued thee.’

*Alarum: Excursions. Enter from the Town BEDFORD, brought in sick in a Chair, with TALBOT, BURGUNDY, and the English Forces. Then, enter on the Walls, LA PUCELLE, CHARLES, Bas-  
tard, ALENCON, and Others.*

*Puc.* Good Morrow, gallants ! want ye corn for bread ?

I think, the duke of Burgundy will fast,  
Before he'll buy again at such a rate :

'Twas full of darnel<sup>5</sup>; Do you like the taste ?

*Bur.* Scoff on, vile fiend, and shameless courtesan !  
I trust, ere long, to choke thee with thine own,  
And make thee curse the harvest of that corn.

*Char.* Your grace may starve, perhaps, before  
that time.

*Bed.* O, let no words, but deeds, revenge this treason !

*Puc.* What will you do, good gray-beard ? break  
a lance,

And run a tilt at death within a chair ?

*Tal.* Foul fiend of France, and hag of all despite,  
Encompass'd with thy lustful paramours !  
Becomes it thee to taunt his valiant age,  
And twit with cowardice a man half dead ?  
Damsel, I'll have a bout with you again,  
Or else let Talbot perish with this shame.

*Puc.* Are you so hot, sir?—Yet, Pucelle, hold  
thy peace ;

<sup>5</sup> ‘Darnel (says Gerarde, in his Herbal) hurteth the eyes, and maketh them dim, if it happen either in corne for breade, or drinke.’ Hence the old proverb—*Lolio victitare*, applied to such as were dim-sighted. Thus also Ovid. Fast. i. 691 :—

‘Et careant lolii oculos vitianibus agri.’

La Pucelle means to intimate that the corn she carried with her had produced the same effect on the guards of Rouen; otherwise they would have seen through her disguise, and defeated her stratagem.

If Talbot do but thunder, rain will follow.—

[TALBOT, and the rest, consult together.]

God speed the parliament! who shall be the speaker?

Tal. Dare ye come forth and meet us in the field?

Puc. Belike, your lordship takes us then for fools,  
To try if that our own be ours, or no.

Tal. I speak not to that railing Hecaté,  
But unto thee, Alençon, and the rest;  
Will ye, like soldiers, come and fight it out?

Alen. Signior, no.

Tal. Signior, hang!—base muleteers of France!  
Like peasant footboys do they keep the walls,  
And dare not take up arms like gentlemen.

Puc. Captains, away: let's get us from the walls;  
For Talbot means no goodness, by his looks.—  
God be wi' you, my lord! we came, sir, but to tell you  
That we are here.

[Exeunt LA PUCELLE, &c. from the Walls.]

Tal. And there will we be too, ere it be long,  
Or else reproach be Talbot's greatest fame!—  
Vow, Burgundy, by honour of thy house,  
(Prick'd on by publick wrongs; sustain'd in France),  
Either to get the town again, or die:  
And I,—as sure as English Henry lives,  
And as his father here was conqueror;  
As sure as in this late-betrayed town  
Great Coeur-de-lion's heart was buried;  
So sure I swear, to get the town, or die.

Bur. My vows are equal partners with thy vows.

Tal. But, ere we go, regard this dying prince,  
The valiant duke of Bedford:—Come, my lord,  
We will bestow you in some better place,  
Fitter for sickness, and for crazy age.

Bed. Lord Talbot, do not so dishonour me:  
Here will I sit before the walls of Röuen,  
And will be partner of your weal, or woe.

*Bur.* Courageous Bedford, let us now persuade you.

*Bed.* Not to be gone from hence ; for once I read,  
That stout Pendragon, in his litter, sick<sup>6</sup>,  
Came to the field, and vanquished his foes :  
Methinks, I should revive the soldiers' hearts,  
Because I ever found them as myself.

*Tal.* Undaunted spirit in a dying breast !—  
Then be it so :—Heavens keep old Bedford safe !—  
And now no more ado, brave Burgundy,  
But gather we our forces out of hand,  
And set upon our boasting enemy.

[*Exeunt BURGUNDY, TALBOT, and Forces,*  
*leaving BEDFORD, and Others.*

*Alarums: Excursions. Enter SIR JOHN FASTOLFE*  
*and a Captain.*

*Cap.* Whither away, Sir John Fastolfe, in such haste?

*Fast.* Whither away ? to save myself by flight ;  
We are like to have the overthrow again.

*Cap.* What ! will you fly, and leave Lord Talbot ?

*Fast.* Ay,  
All the Talbots in the world to save my life. [*Exit.*

*Cap.* Cowardly knight ! ill fortune follow thee.

[*Exit.*

<sup>6</sup> This is from Harding's Chronicle, who gives this account of Uther Pendragon :—

' For which the king ordained a horse-litter  
To beare him so then unto Verolame,  
Where Occa lay and Oyssa also in feer,  
That Saynt Albons, now hight of noble fame,  
Bet downe the walles, but to him forthe thei came  
Wher in battayl Occa and Oyssa were slayne,  
The felde he had, and thereof was ful fayne.'

*Retreat: Excursions. Enter, from the Town, LA PUCELLE, ALENCON, CHARLES, &c. and exeunt, flying.*

*Bed.* Now, quiet soul, depart when heaven please;  
For I have seen our enemies' overthrow.

What is the trust or strength of foolish man?

They, that of late were daring with their scoffs,  
Are glad and fain by flight to save themselves.

[*Dies, and is carried off in his Chair*<sup>7</sup>.

*Alarum: Enter TALBOT, BURGUNDY, and Others.*

*Tal.* Lost, and recover'd in a day again!

This is a double honour, Burgundy:

Yet, heavens have glory for this victory!

*Bur.* Warlike and martial Talbot, Burgundy  
Enshrines thee in his heart; and there erects  
Thy noble deeds, as valour's monument.

*Tal.* Thanks, gentle duke. But where is Pucelle  
now?

I think, her old familiar is asleep:

Now where's the Bastard's braves, and Charles his  
gleeks<sup>8</sup>?

What, all a-mort<sup>9</sup>? Rouen hangs her head for grief,  
That such a valiant company are fled.

Now will we take some order<sup>10</sup> in the town,  
Placing therein some expert officers;  
And then depart to Paris, to the king;  
For there young Harry, with his nobles, lies.

*Bur.* What wills Lord Talbot, pleaseth Burgundy.

<sup>7</sup> The duke of Bedford died at *Rouen* in September, 1435; but not in any action before that town.

<sup>8</sup> Scoffs.

<sup>9</sup> i. e. what quite cast down, or dispirited. See vol. iii. p. 418, note 3.

<sup>10</sup> Make some necessary dispositions.

*Tal.* But yet, before we go, let's not forget  
 The noble duke of Bedford, late deceas'd,  
 But see his exequies fulfill'd in Roüen;  
 A braver soldier never couched lance,  
 A gentler heart did never sway in court:  
 But kings and mightiest potentates must die;  
 For that's the end of human misery.      [Exeunt.]

## SCENE III.

*The same. The Plains near the City.*

*Enter CHARLES, the Bastard, ALENÇON, LA  
 PUCELLE, and Forces.*

*Puc.* Dismay not, princes, at this accident,  
 Nor grieve that Roüen is so recovered:  
 Care is no cure, but rather corrosive,  
 For things that are not to be remedied.  
 Let frantick Talbot triumph for a while,  
 And like a peacock sweep along his tail:  
 We'll pull his plumes, and take away his train,  
 If Dauphin, and the rest, will be but rul'd.

*Char.* We have been guided by thee hitherto,  
 And of thy cunning had no diffidence;  
 One sudden foil shall never breed distrust.

*Bast.* Search out thy wit for secret policies,  
 And we will make thee famous through the world.

*Alen.* We'll set thy statue in some holy place,  
 And have thee reverenc'd like a blessed saint;  
 Employ thee then, sweet virgin, for our good.

*Puc.* Then thus it must be; this doth Joan devise:  
 By fair persuasions, mix'd with sugar'd words,  
 We will entice the duke of Burgundy  
 To leave the Talbot, and to follow us.

*Char.* Ay, marry, sweeting, if we could do that,  
 France were no place for Henry's warriors;

Nor should that nation boast it so with us,  
But be extirped<sup>1</sup> from our provinces.

*Alen.* For 'ever should they be expuls'd<sup>2</sup> from  
France,

And not have title to an earldom here.

*Puc.* Your honours shall perceive how I will work,  
To bring this matter to the wished end.

[Drums heard.]

Hark ! by the sound of drum, you may perceive  
Their powers are marching unto Paris-ward.

*An English March.* Enter, and pass over at a  
distance, TALBOT and his Forces.

There goes the Talbot with his colours spread;  
And all the troops of English after him.

*A French March.* Enter the DUKE of BURGUNDY  
and Forces.

Now, in the rearward, comes the duke, and his ;  
Fortune, in favour, makes him lag behind.  
Summon a parley, we will talk with him.

[A Parley sounded.]

*Char.* A parley with the duke of Burgundy.

*Bur.* Who craves a parley with the Burgundy ?

*Puc.* The princely Charles of France, thy coun-  
tryman.

*Bur.* What say'st thou, Charles ? for I am march-  
ing hence.

*Char.* Speak, Pucelle; and enchant him with thy  
words.

*Puc.* Brave Burgundy, undoubted hope of France !  
Stay, let thy humble handmaid speak to thee.

<sup>1</sup> i.e. extirpated, rooted out. So in Lord Sterline's Darius, 1603 :—

‘ The world shall gather to extirp our name.’

<sup>2</sup> Expuls'd is expell'd. Thus in Jonson's Sejanus :—

‘ The expuls'd Apicata finds him there.’

*Bur.* Speak on; but be not over-tedious.

*Puc.* Look on thy country, look on fertile France,  
And see the cities and the towns defac'd  
By wasting ruin of the cruel foe !  
As looks the mother on her lowly babe,  
When death doth close his tender dying eyes,  
See, see, the pining malady of France ;  
Behold the wounds, the most unnatural wounds,  
Which thou thyself hast given her woful breast !  
O, turn thy edged sword another way ;  
Strike those that hurt, and hurt not those that help !  
One drop of blood, drawn from thy country's bosom,  
Should grieve thee more than streams of foreign gore ;  
Return thee, therefore, with a flood of tears,  
And wash away thy country's stained spots !

*Bur.* Either she hath bewitch'd me with her words,  
Or nature makes me suddenly relent.

*Puc.* Besides, all French and France exclaims on  
thee,  
Doubting thy birth and lawful progeny.  
Who join'st thou with, but with a lordly nation,  
That will not trust thee, but for profit's sake ?  
When Talbot hath set footing once in France,  
And fashion'd thee that instrument of ill,  
Who then, but English Henry will be lord,  
And thou be thrust out, like a fugitive ?  
Call we to mind,—and mark but this, for proof ;—  
Was not the duke of Orleans thy foe ?  
And was he not in England prisoner ?  
But, when they heard he was thine enemy,  
They set him free<sup>3</sup>, without his ransom paid,  
In spite of Burgundy, and all his friends.  
See then ! thou fightest against thy countrymen,

<sup>3</sup> Another mistake. The duke was not liberated till after Burgundy's decline to the French interest; which did not happen, by the way, till some years after the execution of La Pucelle; nor was that during the regency of York, but of Bedford.

And join'st with them will be thy slaughter-men.  
Come, come, return; return, thou wand'ring lord;  
Charles, and the rest, will take thee in their arms.

*Bur.* I am vanquished: these haughty<sup>4</sup> words of hers

Have batter'd me like roaring cannon shot,  
And made me almost yield upon my knees.—  
Forgive me, country, and sweet countrymen!  
And, lords, accept this hearty kind embrace:  
My forces and my power of men are yours;—  
So, farewell, Talbot; I'll no longer trust thee.

*Puc.* Done like a Frenchman, turn, and turn again<sup>5</sup>!

*Char.* Welcome, brave duke! thy friendship makes us fresh.

*Bast.* And doth beget new courage in our breasts.

*Alen.* Pucelle hath bravely played her part in this,  
And doth deserve a coronet of gold.

*Char.* Now let us on, my lords, and join our powers;  
And seek how we may prejudice the foe. [Exeunt.

#### SCENE IV. Paris. *A Room in the Palace.*

*Enter KING HENRY, GLOSTER, and other Lords, VERNON, BASSET, &c. To them TALBOT, and some of his Officers.*

*Tal.* My gracious prince,—and honourable peers,—

Hearing of your arrival in this realm,

<sup>4</sup> *Haughty* does not mean *disdainful*, or *violent*, as Johnson supposed; but *elevated*, *high spirited*. Vide note 9, p. 52. At the first interview with Joan the Dauphin says:

‘Thou hast astonish'd me with thy *high terms*.’

i. e. what Burgundy calls her *haughty words*. *Haught* and *hault* were used in the same manner; from *hault* and *haultain*, old French.

<sup>5</sup> The inconstancy of the French was always the subject of satire. ‘I have read (says Johnson) a dissertation written to prove that the index of the wind upon our steeples was made in form of a cock to ridicule the French for their frequent changes.’

I have a while given truce unto my wars,  
 To do my duty to my sovereign :  
 In sign whereof, this arm—that hath reclaim'd  
 To your obedience fifty fortresses,  
 Twelve cities, and seven walled towns of strength,  
 Beside five hundred prisoners of esteem,—  
 Lets fall his sword before your highness' feet ;  
 And, with submissive loyalty of heart,  
 Ascribes the glory of his conquest got,  
 First to my God, and next unto your grace.

*K. Hen.* Is this the Lord Talbot, uncle Gloster<sup>6</sup>,  
 That hath so long been resident in France ?

*Glo.* Yes, if it please your majesty, my liege.

*K. Hen.* Welcome, brave captain, and victorious  
 lord !

When I was young (as yet I am not old),  
 I do remember how my father said<sup>7</sup>,  
 A stouter champion never handled sword.  
 Long since we were resolved<sup>8</sup> of your truth,  
 Your faithful service, and your toil in war ;  
 Yet never have you tasted our reward,  
 Or been reguerdon'd<sup>9</sup> with so much as thanks,  
 Because till now we never saw your face :  
 Therefore, stand up ; and, for these good deserts,  
 We here create you earl of Shrewsbury ;  
 And in our coronation take your place.

[*Exeunt KING HENRY, GLOSTER, TALBOT,*  
*and Nobles.*

*Ver.* Now, sir, to you, that were so hot at sea,

<sup>6</sup> Hanmer supplied the apparent deficiency in this line, by reading :—

‘ Is this the fam'd Lord Talbot,’ &c.

<sup>7</sup> Malone remarks that ‘ Henry was but nine months old when his father died, and never saw him.’ The poet did not perhaps deem historical accuracy necessary.

<sup>8</sup> Convinced. Vide note on page 12.

<sup>9</sup> Rewarded. Vide note on page 61.

Disgracing of these colours<sup>10</sup> that I wear  
 In honour of my noble lord of York.—  
 Dar'st thou maintain the former words thou spak'st?

*Bas.* Yes, sir; as well as you dare patronage  
 The envious barking of your saucy tongue  
 Against my lord the duke of Somerset.

*Ver.* Sirrah, thy lord I honour as he is.

*Bas.* Why, what is he? as good a man as York.

*Ver.* Hark ye; not so: in witness, take ye that.

[*Strikes him.*

*Bas.* Villain, thou know'st, the law of arms is such,  
 That, whoso draws a sword, 'tis present death<sup>11</sup>;  
 Or else this blow should broach thy dearest blood.  
 But I'll unto his majesty, and crave  
 I may have liberty to venge this wrong;  
 When thou shalt see, I'll meet thee to thy cost.

*Ver.* Well, miscreant, I'll be there as soon as you;  
 And, after, meet you sooner than you would.

[*Exeunt.*

<sup>10</sup> i. e. the badge of a rose.

<sup>11</sup> By the ancient law before the conquest, fighting in the king's palace or before the king's judges was punished with death. And still by the Stat. 33 Hen. VIII. c. xii. malicious striking in the king's palace, whereby blood is drawn, is punishable by perpetual imprisonment and fine, at the king's pleasure, and also with loss of the offender's right hand. Stowe gives a circumstantial account of Sir Edmond Knevet being found guilty of this offence, with the ceremonials for carrying the sentence into execution. He petitioned the king to take his left hand instead of his right; and the king was pleased to pardon him altogether.—*Annals.* edit. 1605, p. 978.

## ACT IV.

SCENE I. *The same. A Room of State.*

*Enter KING HENRY, GLOSTER, EXETER, YORK, SUFFOLK, SOMERSET, WINCHESTER, WARWICK, TALBOT, the Governor of Paris, and Others.*

*Glo.* Lord bishop, set the crown upon his head.

*Win.* God save King Henry, of that name the sixth!

*Glo.* Now, governor of Paris, take your oath,  
[Governor *kneels*,

That you elect no other king but him:

Esteem none friends, but such as are his friends;  
And none your foes, but such as shall pretend<sup>1</sup>  
Malicious practices against his state:

This shall ye do, so help you righteous God!

[*Exeunt Gov. and his Train,*

*Enter SIR JOHN FASTOLFE.*

*Fast.* My gracious sovereign, as I rode from Calais,

To haste unto your coronation,  
A letter was deliver'd to my hands,  
Writ to your grace from the duke of Burgundy.

*Tal.* Shame to the duke of Burgundy, and thee!  
I vow'd, base knight, when I did meet thee next,  
To tear the garter from thy craven's<sup>2</sup> leg,

[*Plucking it off.*

<sup>1</sup> To pretend is to intend, to design. Thus in Macbeth:—  
‘What good could they pretend.’

<sup>2</sup> Warburton would read ‘thy craven leg.’ Craven is mean, dastardly.

(Which I have done), because unworthily  
 Thou wast installed in that high degree.—  
 Pardon me, princely Henry, and the rest:  
 This dastard, at the battle of Patay<sup>3</sup>,  
 When but in all I was six thousand strong,  
 And that the French were almost ten to one,—  
 Before we met, or that a stroke was given,  
 Like to a trusty squire, did run away;  
 In which assault we lost twelve hundred men;  
 Myself, and divers gentlemen beside,  
 Were there surpris'd, and taken prisoners.  
 Then judge, great lords, if I have done amiss;  
 Or whether that such cowards ought to wear  
 This ornament of knighthood, yea, or no.

*Glo.* To say the truth, this fact was infamous,  
 And ill beseeming any common man;  
 Much more a knight, a captain, and a leader.

*Tal.* When first this order was ordain'd, my lords,  
 Knights of the garter were of noble birth:  
 Valiant, and virtuous, full of haughty<sup>4</sup> courage,  
 Such as were grown to credit by the wars;  
 Not fearing death, nor shrinking for distress,  
 But always resolute in most extremes<sup>5</sup>.  
 He then, that is not furnish'd in this sort,  
 Doth but usurp the sacred name of knight,

<sup>3</sup> The old copy has *Poictiers* instead of *Patay*. The battle of Poictiers was fought in 1357, the 31st of King Edward III. and the scene now lies in the 7th of King Henry VI. viz. 1428. The action happened (according to Holinshed) ‘neere unto a village in Beausse called *Pataie*.—From this battel departed, without any stroke striken, Sir John Fastolfe, the same yeere by his valiantnesse elected into the order of the garter. But for doubt of misdealing at this brunt, the duke of Bedford tooke from him the image of St. George and his garter,’ &c. Vol. ii. p. 601. Monstrelet mentions the degradation of Sir John Fastolfe.

<sup>4</sup> Vide note 9 on p. 52; and note 4 on p. 71.

<sup>5</sup> i. e. in *greatest extremities*. *More* and *most* were used by our ancestors for *greater* and *greatest*. Vide note on Macbeth, Act v. Sc. 4, p. 315.

Profaning this most honourable order;  
And should (if I were worthy to be judge),  
Be quite degraded, like a hedge-born swain  
That doth presume to boast of gentle blood.

*K. Hen.* Stain to thy countrymen! thou hear'st  
thy doom:

Be packing therefore, thou that wast a knight;  
Henceforth we banish thee, on pain of death.—

[Exit FASTOLFE.]

And now, my lord protector, view the letter  
Sent from our uncle duke of Burgundy.

*Glo.* What means his grace, that he hath chang'd  
his style? [Viewing the superscription.]  
No more but, plain and bluntly,—To the king?  
Hath he forgot, he is his sovereign?  
Or doth this churlish superscription  
Pretend<sup>6</sup> some alteration in good will?  
What's here?—I have upon especial cause,—

[Reads.]

*Mov'd with compassion of my country's wreck,*  
*Together with the pitiful complaints*  
*Of such as your oppression feeds upon,—*  
*Forsaken your pernicious faction,*  
*And join'd with Charles, the rightful king of*  
*France.*

O monstrous treachery! Can this be so;  
That in alliance, amity, and oaths,  
There should be found such false dissembling guile?

*K. Hen.* What! doth my uncle Burgundy revolt?

*Glo.* He doth, my lord; and is become your foe.

*K. Hen.* Is that the worst, this letter doth contain?

*Glo.* It is the worst, and all, my lord, he writes.

*K. Hen.* Why then, Lord Talbot there shall talk  
with him,

\* See note on p. 74.

And give him chastisement for this abuse :—  
My lord, how say you? are you not content?

*Tal.* Content, my liege? Yes; but that I am prevented<sup>7</sup>,

I should have begg'd I might have been employ'd.

*K. Hen.* Then gather strength, and march unto him straight:

Let him perceive, how ill we brook his treason;  
And what offence it is, to flout his friends.

*Tal.* I go, my lord; in heart desiring still,  
You may behold confusion of your foes. [Exit.]

*Enter* VERNON and BASSET.

*Ver.* Grant me the combat, gracious sovereign!

*Bas.* And me, my lord, grant me the combat too!

*York.* This is my servant; hear him, noble prince!

*Som.* And this is mine; Sweet Henry, favour him!

*K. Hen.* Be patient, lords; and give them leave to speak.—

Say, gentlemen, What makes you thus exclaim?

And wherefore crave you combat? or with whom?

*Ver.* With him, my lord; for he hath done me wrong.

*Bas.* And I with him; for he hath done me wrong.

*K. Hen.* What is that wrong whereof you both complain?

First let me know, and then I'll answer you.

*Bas.* Crossing the sea from England into France,  
This fellow here, with envious carping tongue,  
Upbraided me about the rose I wear;  
Saying—the sanguine colour of the leaves  
Did represent my master's blushing cheeks,  
When stubbornly he did repugn<sup>8</sup> the truth,

<sup>7</sup> Prevented is anticipated. Vide note on the Second Part of King Henry IV. Act i. Sc. 2, p. 272.

<sup>8</sup> To repugn is to resist. From the Latin *repugno*.

' Imperfect nature that *repugneth* law,  
Or law too hard that nature doth offend.'

About a certain question in the law,  
 Argu'd betwixt the duke of York and him;  
 With other vile and ignominious terms :  
 In confutation of which rude reproach,  
 And in defence of my lord's worthiness,  
 I crave the benefit of law of arms.

*Ver.* And that is my petition, noble lord :  
 For though he seem, with forged quaint conceit,  
 To set a gloss upon his bold intent,  
 Yet know, my lord, I was provok'd by him ;  
 And he first took exceptions at this badge,  
 Pronouncing—that the paleness of this flower  
 Bewray'd<sup>9</sup> the faintness of my master's heart.

*York.* Will not this malice, Somerset, be left ?

*Som.* Your private grudge, my lord of York, will out,  
 Though ne'er so cunningly you smother it.

*K. Hen.* Good lord ! what madness rules in brain-sick men ;  
 When, for so slight and frivolous a cause,  
 Such factious emulations shall arise !—  
 Good cousins both, of York and Somerset,  
 Quiet yourselves, I pray, and be at peace.

*York.* Let this dissension first be tried by fight,  
 And then your highness shall command a peace.

*Som.* The quarrel toucheth none but us alone ;  
 Betwixt ourselves let us decide it then.

*York.* There is my pledge ; accept it, Somerset.

*Ver.* Nay, let it rest where it began at first.

*Bas.* Confirm it so, mine honourable lord.

*Glo.* Confirm it so ? Confounded be your strife !  
 And perish ye, with your audacious prate !  
 Presumptuous vassals ! are you not ashamed,  
 With this immodest clamorous outrâge,  
 To trouble and disturb the king and us ?

<sup>9</sup> i. e. discovered. Thus in Lear, Act ii. Sc. 1 :

' He did bewray his practice and receiv'd  
 The hurt you see striving to apprehend him.'

And you, my lords,—methinks, you do not well,  
To bear with their perverse objections;  
Much less, to take occasion from their mouths  
To raise a mutiny betwixt yourselves;  
Let me persuade you take a better course.

*Exe.* It grieves his highness;—Good my lords,  
be friends.

*K. Hen.* Come hither, you that would be com-  
batants:

Henceforth, I charge you, as you love our favour,  
Quite to forget this quarrel, and the cause.—  
And you, my lords,—remember where we are;  
In France, amongst a fickle wavering nation:  
If they perceive dissension in our looks,  
And that within ourselves we disagree,  
How will their grudging stomachs be provok'd  
To wilful disobedience, and rebel?  
Beside, What infamy will there arise,  
When foreign princes shall be certified,  
That, for a toy, a thing of no regard,  
King Henry's peers, and chief nobility,  
Destroy'd themselves, and lost the realm of France?  
O, think upon the conquest of my father,  
My tender years; and let us not forego  
That for a trifle, that was bought with blood!  
Let me be umpire in this doubtful strife.  
I see no reason, if I wear this rose,

[*Putting on a red Rose.*]

That any one should therefore be suspicious  
I more incline to Somerset, than York:  
Both are my kinsmen, and I love them both:  
As well they may upbraid me with my crown,  
Because, forsooth, the king of Scots is crown'd.  
But your disrections better can persuade,  
Than I am able to instruct or teach:  
And therefore, as we hither came in peace,  
So let us still continue peace and love.—

Cousin of York, we institute your grace  
 To be our regent in these parts of France :  
 And good my lord of Somerset, unite  
 Your troops of horsemen with his bands of foot ;—  
 And, like true subjects, sons of your progenitors,  
 Go cheerfully together, and digest  
 Your angry choler on your enemies.  
 Ourselves, my lord protector, and the rest,  
 After some respite, will return to Calais ;  
 From thence to England ; where I hope ere long  
 To be presented, by your victories,  
 With Charles, Alençon, and that traitorous rout.

[Flourish. *Exeunt K. HEN. GLO. SOM.*

*WIN. SUF. and BASSET.*

*War.* My lord of York, I promise you, the king  
 Prettily, methought, did play the orator.

*York.* And so he did ; but yet I like it not,  
 In that he wears the badge of Somerset.

*War.* Tush ! that was but his fancy, blame him not ;  
 I dare presume, sweet prince, he thought no harm.

*York.* And if I wist he did<sup>10</sup>,—But let it rest ;  
 Other affairs must now be managed.

[*Exeunt YORK, WARWICK, and VERNON.*

<sup>10</sup> The old copy reads ‘And if I wish he did ;’ an evident typographical error. York says that he is not pleased that the king should prefer the red rose, the badge of Somerset, his enemy; Warwick desires him not to be offended at it, as he dares say the king *meant no harm*. To which York, yet unsatisfied, hastily replies, in a menacing tone, ‘If I thought he did ;’—but he instantly checks his threat with, *let it rest*. It is an example of a rhetorical figure not uncommon. Thus in Coriolanus :—

‘ An ’twere to give again—But ’tis no matter.’

*And if*, or *an if*, in old phraseology, are frequently used for *if*. The following instance, from the Interlude of Jack Jugler, confirms this emendation :—

‘ *And if I wist* the fault were in him, I pray God I be ded  
 But he shoulde have such a kyrie, ere he went to bed,  
 As he never had before in all his life.’

This passage has been most absurdly pointed in all the late editions.

*Exe.* Well didst thou, Richard, to suppress thy voice:

For, had the passions of thy heart burst out,  
I fear we should have seen decipher'd there  
More rancorous spite, more furious raging broils,  
Than yet can be imagin'd or suppos'd.  
But howsoe'er, no simple man that sees  
This jarring discord of nobility,  
This should'ring of each other in the court,  
This factious bandying of their favourites,  
But that it doth presage some ill event.  
'Tis much<sup>11</sup>, when sceptres are in children's hands ;  
But more, when envy<sup>12</sup> breeds unkind<sup>13</sup> division ;  
There comes the ruin, there begins confusion.

[*Exit.*

## SCENE II. France. *Before Bordeaux.*

*Enter TALBOT, with his Forces.*

*Tal.* Go to the gates of Bordeaux, trumpeter,  
Summon their general unto the wall.

*Trumpet sounds a Parley.* *Enter, on the Walls, the General of the French Forces, and Others.*

English John Talbot, captains, calls you forth,  
Servant in arms to Harry king of England ;  
And thus he would,—Open your city gates,  
Be humble to us ; call my sovereign yours,  
And do him homage as obedient subjects,  
And I'll withdraw me and my bloody power :  
But, if you frown upon this proffer'd peace,  
You tempt the fury of my three attendants,

<sup>11</sup> 'Tis an alarming circumstance, a thing of great consequence, or much weight.

<sup>12</sup> *Envie*, in old English writers, frequently means *malice*, *enmity*.

<sup>13</sup> *Unkind* is unnatural. See note on *As You Like It*, Act ii.

Lean famine, quartering steel, and climbing fire;  
 Who, in a moment, even with the earth  
 Shall lay your stately and air-braving towers,  
 If you forsake the offer of our love<sup>1</sup>.

*Gen.* Thou ominous and fearful owl of death,  
 Our nation's terror, and their bloody scourge!  
 The period of thy tyranny approacheth.  
 On us thou canst not enter, but by death:  
 For, I protest, we are well fortified,  
 And strong enough to issue out and fight:  
 If thou retire, the Dauphin, well appointed,  
 Stands with the snares of war to tangle thee:  
 On either hand thee there are squadrons pitch'd,  
 To wall thee from the liberty of flight;  
 And no way canst thou turn thee for redress,  
 But death doth front thee with apparent spoil,  
 And pale destruction meets thee in the face.  
 Ten thousand French have ta'en the sacrament,  
 To rive their dangerous artillery<sup>2</sup>  
 Upon no Christian soul but English Talbot.  
 Lo! there thou stand'st, a breathing valiant man,  
 Of an invincible unconquer'd spirit:  
 This is the latest glory of thy praise,  
 That I, thy enemy, due<sup>3</sup> thee withal;  
 For ere the glass, that now begins to run,  
 Finish the process of his sandy hour,

<sup>1</sup> The old editions read ‘their love.’ Sir Thomas Hanmer altered it to ‘our love;’ and I think, with Steevens, that the alteration should be adopted.

<sup>2</sup> ‘To rive their dangerous artillery’ is merely a figurative way of expressing to *discharge* it. To *rive* is to *burst*; and *burst* is applied by Shakspeare more than once to *thunder*, or to a similar sound. Thus in King Lear, Act iii. Sc. 2:—

‘ Such *bursts* of horrid thunder.’

And in The Winter’s Tale, Act iii. Sc. 1:—

‘ \_\_\_\_\_ the *burst*  
 And the ear-deafening voice o’the oracle  
 Kin to Jove’s thunder’ \_\_\_\_\_

<sup>3</sup> *Due* for *endue*, or giving due and merited praise.

These eyes, that see thee now well coloured,  
Shall see thee wither'd, bloody, pale, and dead.

[*Drum afar off.*

Hark ! hark ! the Dauphin's drum, a warning bell,  
Sings heavy musick to thy timorous soul ;  
And mine shall ring thy dire departure out.

[*Exeunt General, &c. from the Walls.*

*Tal.* He fables not<sup>4</sup>, I hear the enemy ;—  
Out, some light horsemen, and peruse their wings.—  
O, negligent and heedless discipline !  
How are we park'd, and bounded in a pale ;  
A little herd of England's timorous deer,  
Maz'd with a yelping kennel of French curs !  
If we be English deer, be then in blood<sup>5</sup> :  
Not rascal-like, to fall down with a pinch ;  
But rather moody-mad, and desperate stags,  
Turn on the bloody hounds with heads of steel,  
And make the cowards stand aloof at bay :  
Sell every man his life as dear as mine,  
And they shall find dear deer of us, my friends.—  
God, and Saint George ! Talbot, and England's right !  
Prosper our colours in this dangerous fight !

[*Exeunt.*

### SCENE III. *Plains in Gascony.*

*Enter YORK, with Forces ; to him a Messenger.*

*York.* Are not the speedy scouts return'd again,  
That dogg'd the mighty army of the Dauphin ?

<sup>4</sup> So Milton's Comus :—

' She fables not, I feel that I do fear.'

<sup>5</sup> *In blood* is a term of the forest ; a deer was said to be in *blood* when in vigour or in good condition, and full of courage, here put in opposition to *rascal*, which was the term for the same animal when lean and out of condition. We have the same expression in Love's Labour's Lost :—

' The deer was, as you know, in blood.'

The metaphor is continued by using *heads of steel* for lances, in allusion to the deers' horns.

*Mess.* They are return'd, my lord; and give it out,  
 That he is march'd to Bordeaux with his power,  
 To fight with Talbot: As he march'd along,  
 By your espials<sup>1</sup> were discovered  
 Two mightier troops than that the Dauphin led;  
 Which join'd with him, and made their march for  
 Bordeaux.

*York.* A plague upon that villain Somerset;  
 That thus delays my promised supply  
 Of horsemen, that were levied for this siege!  
 Renowned Talbot doth expect my aid;  
 And I am louted<sup>2</sup> by a traitor villain,  
 And cannot help the noble chevalier:  
 God comfort him in this necessity!  
 If he miscarry, farewell wars in France.

*Enter SIR WILLIAM LUCY.*

*Lucy.* Thou princely leader of our English strength,  
 Never so needful on the earth of France,  
 Spur to the rescue of the noble Talbot;  
 Who now is girdled with a waist of iron<sup>3</sup>,  
 And hemm'd about with grim destruction:

<sup>1</sup> Spies.

<sup>2</sup> To *lout* may signify to *depress*, to lower, to dishonour,' says Johnson: but in his Dictionary he explains it to *overpower*. Steevens knows not what to make of it: 'to *let down*, to be *subdued*, or *vanquished*, or *baffled*.' 'To be treated with contempt like a *lout* or country fellow,' says Malone. But the meaning of the word here is evidently *loitered*, *retarded*: and the following quotation from Cotgrave will show that this was sometimes the sense of *to lout*:—Loricarder, to luske, *lout*, or lubber it; *to loyter about* like a masterless man.' In Mr. Todd's quotation from the Mirror for magistrates, which he thinks confirms the meaning of to *overpower*; the word means *lowered, abased*; its most usual sense; but which will not suit with the context of the passage in this play.

<sup>3</sup>     those sleeping stones  
 That as a *waist* do *girdle* you about.'

*King John.*

To Bordeaux, warlike duke! to Bordeaux, York!  
Else, farewell Talbot, France, and England's honour.

*York.* O God! that Somerset—who in proud heart  
Doth stop my cornets—were in Talbot's place!  
So should we save a valiant gentleman,  
By forfeiting a traitor and a coward.  
Mad ire, and wrathful fury, makes me weep,  
That thus we die, while remiss traitors sleep.

*Lucy.* O, send some succour to the distress'd lord!

*York.* He dies, we lose; I break my warlike word;  
We mourn, France smiles; we lose, they daily get;  
All 'long of this vile traitor Somerset.

*Lucy.* Then, God take mercy on brave Talbot's  
soul!

And on his son, young John; whom, two hours since,  
I met in travel toward his warlike father!

This seven years did not Talbot see his son;  
And now they meet where both their lives are done<sup>4</sup>.

*York.* Alas! what joys shall noble Talbot have,  
To bid his young son welcome to his grave?  
Away! vexation almost stops my breath,  
That sunder'd friends greet in the hour of death.—  
Lucy, farewell: no more my fortune can,  
But curse the cause I cannot aid the man.—  
Maine, Blois, Poictiers, and Tours, are won away,  
'Long all of Somerset, and his delay. [Exit.]

*Lucy.* Thus, while the vulture<sup>5</sup> of sedition  
Feeds in the bosom of such great commanders,  
Sleeping neglection doth betray to loss  
The conquest of our scarce-cold conqueror,  
That ever living man of memory,  
Henry the Fifth:—Whiles they each other cross,  
Lives, honours, lands, and all, hurry to loss. [Exit.]

<sup>4</sup> i. e. expended, consumed. Malone says that the word is still used in this sense in the western counties.

<sup>5</sup> Alluding to the tale of Prometheus.

SCENE IV. *Other Plains of Gascony.*

*Enter SOMERSET, with his Forces; an Officer of TALBOT'S with him.*

*Som.* It is too late; I cannot send them now:  
 This expedition was by York, and Talbot,  
 Too rashly plotted; all our general force  
 Might with a sally of the very town  
 Be buckled with: the over daring Talbot  
 Hath sullied all his gloss of former honour,  
 By this unheedful, desperate, wild adventure:  
 York set him on to fight, and die in shame,  
 That, Talbot dead, great York might bear the name.

*Off.* Here is Sir William Lucy, who with me  
 Set from our o'ermatch'd forces forth for aid.

*Enter SIR WILLIAM LUCY.*

*Som.* How now, Sir William? whither were you  
 sent?

*Lucy.* Whither, my lord? from bought and sold  
 Lord Talbot<sup>1</sup>;  
 Who, ring'd about<sup>2</sup> with bold adversity,  
 Cries out for noble York and Somerset,  
 To beat assailing death from his weak legions.  
 And whiles the honourable captain there  
 Drops bloody sweat from his war-wearied limbs,  
 And, in advantage ling'ring<sup>3</sup>, looks for rescue,  
 You, his false hopes, the trust of England's honour,  
 Keep off aloof with worthless emulation<sup>4</sup>.

<sup>1</sup> i.e. from one utterly ruined by the treacherous practices of others. The expression seems to have been proverbial; intimating that foul play had been used. Thus in King Richard III.:—

'Dickon, thy master is *bought and sold*.'

And in King John:—

'Fly, noble English, you are *bought and sold*.'

<sup>2</sup> Encircled, environed.

<sup>3</sup> Protracting his resistance by the *advantage* of a strong post.

<sup>4</sup> Emulation here signifies *envious rivalry*, not struggle for supe-

Let not your private discord keep away  
 The levied succours that should lend him aid,  
 While he, renowned noble gentleman,  
 Yields up his life unto a world of odds :  
 Orléans the Bastard, Charles, and Burgundy,  
 Alençon, Reignier, compass him about,  
 And Talbot perisheth by your default.

*Som.* York set him on, York should have sent  
 him aid.

*Lucy.* And York as fast upon your grace exclaims ;  
 Swearing that you withhold his levied host,  
 Collected for this expedition.

*Som.* York lies ; he might have sent and had the  
 horse :

I owe him little duty, and less love ;  
 And take foul scorn, to fawn on him by sending.

*Lucy.* The fraud of England, not the force of  
 France,  
 Hath now entrapp'd the noble-minded Talbot :  
 Never to England shall he bear his life ;  
 But dies, betrayed to fortune by your strife.

*Som.* Come, go ; I will despatch the horsemen  
 straight :

Within six hours they will be at his aid.

*Lucy.* Too late comes rescue ; he is ta'en, or slain ;  
 For fly he could not, if he would have fled ;  
 And fly would Talbot never, though he might.

*Som.* If he be dead, brave Talbot then adieu !

*Lucy.* His fame lives in the world, his shame in  
 you. [Exeunt.]

rior excellence. Ulysses, in Troilus and Cressida, says the Gre-  
 cian chiefs were

——— so every step,  
 Exampled by the first pace that is sick  
 Of his superior, grows to an envious fever  
 Of pale and bloodless emulation.'

See also Act ii. Sc. 2, note 37, in the same play.

SCENE V. *The English Camp, near Bordeaux.*

*Enter TALBOT and JOHN his Son.*

*Tal.* O young John Talbot! I did send for thee,  
To tutor thee in stratagems of war;  
That Talbot's name might be in thee reviv'd,  
When sapless age, and weak unable limbs,  
Should bring thy father to his drooping chair.  
But,—O malignant and ill boding stars!—  
Now thou art come unto a feast of death<sup>1</sup>,  
A terrible and unavoided<sup>2</sup> danger:  
Therefore, dear boy, mount on my swiftest horse;  
And I'll direct thee how thou shalt escape  
By sudden flight: come, dally not, begone.

*John.* Is my name Talbot? and am I your son?  
And shall I fly? O, if you love my mother,  
Dishonour not her honourable name,  
To make a bastard, and a slave of me:  
The world will say—He is not Talbot's blood,  
That basely fled, when noble Talbot stood<sup>3</sup>.

*Tal.* Fly, to revenge my death, if I be slain.

*John.* He, that flies so, will ne'er return again.

*Tal.* If we both stay, we both are sure to die.

*John.* Then let me stay; and, father, do you fly:  
Your loss is great, so your regard<sup>4</sup> should be;  
My worth unknown, no loss is known in me.

<sup>1</sup> To a field where death will be feasted with slaughter.

<sup>2</sup> *Unavoided* for unavoidable.

<sup>3</sup> 'For what reason this scene is written in rhyme (says Dr. Johnson) I cannot guess. If Shakspeare had not in other plays mingled his rhymes and blank verses in the same manner, I should have suspected that this dialogue had been part of some other poem, which was never finished, and that being loath to throw his labour away, he inserted it here.' Mr. Boswell remarks that it was a practice common to all Shakspeare's contemporaries.

<sup>4</sup> Your care of your own safety.

Upon my death the French can little boast;  
In yours they will, in you all hopes are lost.  
Flight cannot stain the honour you have won;  
But mine it will, that no exploit have done:  
You fled for vantage every one will swear;  
But, if I bow, they'll say—it was for fear.  
There is no hope that ever I will stay,  
If, the first hour, I shrink, and run away.  
Here, on my knee, I beg mortality,  
Rather than life preserv'd with infamy.

*Tal.* Shall all thy mother's hopes lie in one tomb?

*John.* Ay, rather than I'll shame my mother's womb.

*Tal.* Upon my blessing I command thee go.

*John.* To fight I will, but not to fly the foe.

*Tal.* Part of thy father may be sav'd in thee.

*John.* No part of him, but will be shame in me.

*Tal.* Thou never hadst renown, nor canst not  
lose it.

*John.* Yes, your renowned name; Shall flight  
abuse it?

*Tal.* Thy father's charge shall clear thee from that  
stain.

*John.* You cannot witness for me, being slain,  
If death be so apparent, then both fly.

*Tal.* And leave my followers here, to fight, and die?  
My age was never tainted with such shame.

*John.* And shall my youth be guilty of such blame?  
No more can I be sever'd from your side,  
Than can yourself yourself in twain divide:  
Stay, go, do what you will, the like do I;  
For live I will not, if my father die.

*Tal.* Then here I take my leave of thee, fair son,  
Born to eclipse thy life this afternoon.  
Come, side by side together live and die;  
And soul with soul from France to heaven fly.

[*Exeunt.*

SCENE VI. *A Field of Battle.*

*Alarum: Excursions, wherein TALBOT's Son is hemmed about, and TALBOT rescues him.*

*Tal.* Saint George and victory! fight, soldiers, fight:

The regent hath with Talbot broke his word,  
And left us to the rage of France his sword.  
Where is John Talbot?— pause, and take thy breath;  
I gave thee life, and rescu'd thee from death.

*John.* O twice my father! twice am I thy son:  
The life, thou gav'st me first, was lost and done;  
Till with thy warlike sword, despite of fate,  
To my determin'd<sup>1</sup> time thou gav'st new date.

*Tal.* When from the Dauphin's crest thy sword  
struck fire,  
It warm'd thy father's heart with proud desire  
Of bold-fac'd victory. Then leaden age,  
Quicken'd with youthful spleen, and warlike rage,  
Beat down Alençon, Orleans, Burgundy,  
And from the pride of Gallia rescu'd thee.  
The ireful bastard Orleans—that drew blood  
From thee, my boy; and had the maidenhood  
Of thy first fight—I soon encountered;  
And, interchanging blows, I quickly shed  
Some of his bastard blood; and, in disgrace,  
Bespoke him thus: *Contaminated, base,*  
*And misbegotten blood I spill of thine,*  
*Mean and right poor; for that pure blood of mine,*

<sup>1</sup> Determined here must signify prescribed, limited, appointed; and not ended, as Steevens and Malone concur in explaining it. John could not be meant to say that his time of life was actually ended. Thus in King Richard III. Act i. Sc. 3:—

*Riv.* ‘It is concluded he shall be protector.

*Q. Eliz.* It is determined, not concluded yet,  
But so it must be if the king miscarry.’

*Which thou didst force from Talbot, my brave boy:—*  
 Here, purposing the Bastard to destroy,  
 Came in strong rescue. Speak, thy father's care ;  
 Art thou not weary, John ? How dost thou fare ?  
 Wilt thou yet leave the battle, boy, and fly,  
 Now thou art seal'd the son of chivalry ?  
 Fly, to revenge my death, when I am dead ;  
 The help of one stands me in little stead.  
 O, too much folly is it, well I wot,  
 To hazard all our lives in one small boat.  
 If I to-day die not with Frenchmen's rage,  
 To-morrow I shall die with mickle age :  
 By me they' nothing gain, an if I stay,  
 'Tis but the short'ning of my life one day :  
 In thee thy mother dies, our household's name,  
 My death's revenge, thy youth, and England's fame :  
 All these, and more, we hazard by thy stay ;  
 All these are sav'd, if thou wilt fly away.

*John.* The sword of Orleans hath not made me smart,  
 These words of yours draw life-blood from my heart<sup>2</sup> :  
 On that advantage, bought with such a shame  
 To save a paltry life, and slay bright fame),  
 Before young Talbot from old Talbot fly,  
 The coward horse, that bears me, fall and die :  
 And like<sup>3</sup> me to the peasant boys of France ;  
 To be shame's scorn, and subject of mischance !  
 Surely, by all the glory you have won,  
 An if I fly, I am not Talbot's son :

<sup>2</sup> Prior has borrowed this thought in his Henry and Emma :—

‘ Are there not poisons, racks, and flames, and swords,  
 That Emma thus must die by Henry's words ? ’

And in the Third Part of King Henry VI. we have :—

‘ Ah, kill me with thy weapon, not with words.’

<sup>3</sup> i. e. compare me, reduce me to a level by comparison. So in King Henry IV. Part II.—‘ When the prince broke thy head for killing his father to a singing man,’ &c.

Then talk no more of flight, it is no boot<sup>4</sup>;  
If son to Talbot, die at Talbot's foot.

*Tal.* Then follow thou thy desperate sire of Crete<sup>5</sup>,  
Thou Icarus; thy life to me is sweet:  
If thou wilt fight, fight by thy father's side;  
And, commendable prov'd, let's die in pride.

[*Exeunt.*

### SCENE VII. *Another Part of the same.*

*Alarum: Excursions.* Enter TALBOT wounded, supported by a Servant.

*Tal.* Where is my other life?—mine own is gone;—  
O, where's young Talbot?—where is valiant John?—  
Triumphant death, smear'd with captivity<sup>1</sup>!  
Young Talbot's valour makes me smile at thee:—  
When he perceiv'd me shrink, and on my knee,  
His bloody sword he brandish'd over me,  
And, like a hungry lion, did commence  
Rough deeds of rage, and stern impatience;  
But when my angry guardant stood alone,  
Tend'ring my ruin<sup>2</sup>, and assail'd of none,  
Dizzy-ey'd fury, and great rage of heart,  
Suddenly made him from my side to start  
Into the clust'ring battle of the French:  
And in that sea of blood my boy did drench

<sup>4</sup> See note on King Richard II. Act i. Sc. 1, p. 11.

<sup>5</sup> Thus in the Third Part of King Henry VI.:—

‘What a peevish fool was that of Crete.’

And again:—

‘I Dædalus, my poor boy, Icarus.’

<sup>1</sup> Triumphant death, though thy presence is made more terrible, on account of the stain of dying in captivity, yet young Talbot's valour makes me smile at thee.

<sup>2</sup> ‘Watching me with *tenderness* in my fall.’ Thus in the Second Part of King Henry VI.:—

‘I tender so the safety of my liege.’

His overmounting spirit ; and there died  
My Icarus, my blossom, in his pride.

*Enter Soldiers, bearing the Body of JOHN TALBOT.*

*Serv.* O my dear lord ! lo, where your son is  
borne !

*Tal.* Thou antick death, which laugh'st us here to  
scorn<sup>3</sup>,

Anon, from thy insulting tyranny,  
Coupled in bonds of perpetuity,  
Two Talbots, winged through the lither<sup>4</sup> sky,  
In thy despite shall 'scape mortality.—  
O thou whose wounds become hard-favour'd death,  
Speak to thy father, ere thou yield thy breath :  
Brave death by speaking, whether he will, or no ;  
Imagine him a Frenchman, and thy foe.—  
Poor boy ! he smiles, methinks ; as who should say—  
Had death been French, then death had died to-day.  
Come, come, and lay him in his father's arms ;  
My spirit can no longer bear these harms.  
Soldiers, adieu ! I have what I would have,  
Now my old arms are young John Talbot's grave.

[*Dies.*]

<sup>3</sup> In King Richard II. we have the same image :—

‘ \_\_\_\_\_ within the hollow crown  
That rounds the mortal temples of a king  
Keeps death his court : and there the antick sits  
Scoffing his state, and grinning at his pomp.’

<sup>4</sup> *Lither* is flexible, pliant, yielding. In much the same manner Milton says :—

‘ \_\_\_\_\_ He with broad sails  
Winnow'd the buxom air.’

Where *buxom* is used in its old original sense of pliant, yielding. Blount, in his Glossography, points out the perversion of *buxom* to its modern meaning.

*Alarums. Exeunt Soldiers and Servant, leaving the two Bodies. Enter CHARLES, ALENCON, BURGUNDY, Bastard, LA PUCELLE, and Forces.*

*Char.* Had York and Somerset brought rescue in,  
We should have found a bloody day of this.

*Bast.* How the young whelp of Talbot's, raging-  
wood<sup>5</sup>,

Did flesh his puny sword in Frenchmen's blood !

*Puc.* Once I encounter'd him, and thus I said,  
*Thou maiden youth, be vanquish'd by a maid :*  
But—with a proud, majestical high scorn,—  
He answer'd thus; *Young Talbot was not born  
To be the pillage of a giglot<sup>6</sup> wench :*  
So, rushing in the bowels of the French<sup>7</sup>,  
He left me proudly, as unworthy fight.

*Bur.* Doubtless, he would have made a noble  
knight:

See, where he lies inhersed in the arms  
Of the most bloody nurser of his harms.

*Bast.* Hew them to pieces, hack their bones  
asunder;  
Whose life was England's glory, Gallia's wonder.

*Char.* O, no; forbear: for that which we have fled  
During the life, let us not wrong it dead.

<sup>5</sup> Wood signified *furious* as well as mad: *raging-wood* is certainly here *furiously raging*.

<sup>6</sup> A *giglot* is a wanton wench. ‘A minx, gigle (or *giglet*), flirt, callet, or gixje,’ says Cotgrave. The word occurs again in Measure for Measure.

‘Whose choice is like that Greekish *giglot's* love,  
That left her lord, prince Menelaus.’

*Orlando Furioso*, 1594.

<sup>7</sup> We have a similar expression in the First Part of *Jeromimo*, 1605:—

‘Meet, Don Andrea! yes, in the *battle's bowels*.’

**Enter SIR WILLIAM LUCY, attended, a French Herald preceding.**

*Lucy.* Herald,

Conduct me to the Dauphin's tent; to know<sup>8</sup>  
Who hath obtain'd the glory of the day.

*Char.* On what submissive message art thou sent?

*Lucy.* Submission, Dauphin? 'tis a mere French word;

We English warriors wot not what it means.

I come to know what prisoners thou hast ta'en,  
And to survey the bodies of the dead.

*Char.* For prisoners ask'st thou? hell our prison is.  
But tell me whom thou seek'st?

*Lucy.* Where is the great Alcides of the field,  
Valiant Lord Talbot, earl of Shrewsbury?  
Created, for his rare success in arms,  
Great earl of Washford<sup>9</sup>, Waterford, and Valence;  
Lord Talbot of Goodrig and Urchinfield,  
Lord Strange of Blackmere, Lord Verdun of Alton,  
Lord Cromwell of Wingfield, Lord Furnival of  
Sheffield,  
The thrice victorious lord of Falconbridge;  
Knight of the noble order of Saint George,  
Worthy Saint Michael, and the golden fleece;  
Great mareschal to Henry the Sixth,  
Of all his wars within the realm of France?

<sup>8</sup> Lucy's message implied that he knew who had obtained the victory: therefore Hanmer reads:—

'Herald, conduct me to the Dauphin's tent.'

<sup>9</sup> Wexford, in Ireland, was anciently called Weyxford. In Crompton's Mansion of Magnanimitie, 1599, it is written as here, Washford. This long list of titles is from the epitaph formerly existant on Lord Talbot's tomb at Rouen. It is to be found in the work above cited with one other, 'Lord Lovetofst of Worsop,' which would not easily fall into the verse. It concludes as here, and adds, 'who died in the battle of Burdeaux, 1453.' Malone was not acquainted with any older book in which this epitaph was to be found, and the play is of prior date to Crompton's book.

*Puc.* Here is a silly stately style indeed !  
 The Turk, that two and fifty kingdoms hath,  
 Writes not so tedious a style as this.—  
 Him, that thou magnifiest with all these titles,  
 Stinking and flyblown, lies here at our feet.

*Lucy.* Is Talbot slain ; the Frenchman's only  
 scourge,  
 Your kingdom's terror and black Nemesis ?  
 O, were mine eyeballs into bullets turn'd,  
 That I, in rage, might shoot them at your faces !  
 O, that I could but call these dead to life !  
 It were enough to fright the realm of France :  
 Were but his picture left among you here,  
 It would amaze<sup>10</sup> the proudest of you all.  
 Give me their bodies ; that I may bear them hence,  
 And give them burial as beseems their worth.

*Puc.* I think, this upstart is old Talbot's ghost,  
 He speaks with such a proud commanding spirit.  
 For God's sake, let him have 'em ; to keep them here,  
 They would but stink, and putrefy the air.

*Char.* Go, take their bodies hence.

*Lucy.* I'll bear them hence :  
 But from their ashes shall be rear'd<sup>11</sup>  
 A phoenix that shall make all France afeard.

*Char.* So we be rid of them, do with 'em what thou  
 wilt.  
 And now to Paris, in this conquering vein ;  
 All will be ours, now bloody Talbot's slain.

[*Exeunt.*

<sup>10</sup> To *amaze* is to dismay, to throw into consternation. ‘A citie *amazed* or astonished with feare. Urbs lymphata horribus.’  
*BARET.* Thus in *Cymbeline* :—

‘I am *amaz'd* with matter.’

<sup>11</sup> A word is wanting to complete the metre, which *Hannmer* thus supplied :—

‘But from their ashes, *Dauphin*, shall be rear'd.’

## ACT V.

SCENE I. London. *A Room in the Palace.*

*Enter KING HENRY, GLOSTER, and EXETER.*

*K. Hen.* Have you perus'd the letters from the pope,  
The emperor, and the earl of Armagnac?

*Glo.* I have, my lord; and their intent is this,—  
They humbly sue unto your excellence,  
To have a godly peace concluded of,  
Between the realms of England and of France.

*K. Hen.* How doth your grace affect their motion?

*Glo.* Well, my good lord; and as the only means  
To stop effusion of our Christian blood,  
And 'stablish quietness on every side.

*K. Hen.* Ay, marry, uncle; for I always thought,  
It was both impious and unnatural,  
That such immanity<sup>1</sup> and bloody strife  
Should reign among professors of one faith.

*Glo.* Beside, my lord,—the sooner to effect,  
And surer bind, this knot of amity,—  
The earl of Armagnac—near knit to Charles,  
A man of great authority in France,—  
Proffers his only daughter to your grace  
In marriage, with a large and sumptuous dowry.

*K. Hen.* Marriage, uncle! alas! my years are  
young<sup>2</sup>;  
And fitter is my study and my books,  
Than wanton dalliance with a paramour.

<sup>1</sup> *Immanity* (*immanitas*, LAT.) outrageousness, cruelty, excess.  
*BLOUNT.* A belluine kind of *immanity* never raged so amongst  
men. *Howell's Letters*, iii. 15.

<sup>2</sup> The king was, however, twenty-four years old.

Yet, call the ambassadors; and, as you please,  
 So let them have their answers every one:  
 I shall be well content with any choice,  
 Tends to God's glory, and my country's weal.

*Enter a Legate, and Two Ambassadors, with WINCHESTER, in a Cardinal's Habit.*

*Exe.* What! is my lord of Winchester install'd,  
 And call'd unto a cardinal's degree<sup>3</sup>!  
 Then, I perceive, that will be verified,  
 Henry the Fifth did sometime prophesy,—  
*If once he come to be a cardinal,*  
*He'll make his cap co-equal with the crown.*

*K. Hen.* My lords ambassadors, your several suits  
 Have been consider'd and debated on.  
 Your purpose is both good and reasonable:  
 And, therefore, are we certainly resolv'd  
 To draw conditions of a friendly peace;  
 Which, by my lord of Winchester, we mean  
 Shall be transported presently to France.

*Glo.* And for the proffer of my lord your master,—  
 I have inform'd his highness so at large,  
 As—liking of the lady's virtuous gifts,  
 Her beauty, and the value of her dower,—  
 He doth intend she shall be England's queen.

*K. Hen.* In argument and proof of which contráct,  
 Bear her this jewel, [To the Amb.] pledge of my  
 affection.  
 And so, my lord protector, see them guarded,

<sup>3</sup> The poet has here forgot himself. In the first act Gloster says:—

'I'll canvass thee in thy broad cardinal's hat.'  
 And it is strange that Exeter should not know of his advancement. It appears that he would imply that Winchester obtained his hat only just before his present entry. He in fact obtained it in the fifth year of Henry's reign.

And safely brought to Dover; where, intipp'd,  
Commit them to the fortune of the sea.

[*Exeunt KING HENRY and Train; GLOSTER,*  
*EXETER, and Ambassadors.*

*Win.* Stay, my lord legate; you shall first receive  
The sum of money, which I promised  
Should be deliver'd to his holiness  
For clothing me in these grave ornaments.

*Leg.* I will attend upon your lordship's leisure.

*Win.* Now, Winchester will not submit, I trow,  
Or be inferior to the proudest peer.  
Humphrey of Gloster, thou shalt well perceive,  
That, neither in birth, or for authority,  
The bishop will be overborne by thee:  
I'll either make thee stoop, and bend thy knee,  
Or sack this country with a mutiny.      [*Exeunt.*

## SCENE II. France. *Plains in Anjou.*

*Enter CHARLES, BURGUNDY, ALENCON, LA  
PUCELLE, and Forces, marching.*

*Char.* These news, my lords, may cheer our drooping  
spirits:

'Tis said, the stout Parisians do revolt,  
And turn again unto the warlike French.

*Alen.* Then march to Paris, royal Charles of France,  
And keep not back your powers in dalliance.

*Puc.* Peace be amongst them, if they turn to us;  
Else, ruin combat with their palaces!

*Enter a Messenger.*

*Mess.* Success unto our valiant general,  
And happiness to his accomplices!

*Char.* What tidings send our scouts? I pr'ythee  
speak.

*Mess.* The English army, that divided was  
Into two parts, is now conjoin'd in one;  
And means to give you battle presently.

*Char.* Somewhat too sudden, sirs, the warning is;  
But we will presently provide for them.

*Bur.* I trust, the ghost of Talbot is not there;  
Now he is gone, my lord, you need not fear.

*Puc.* Of all base passions, fear is most accurs'd:—  
Command the conquest, Charles, it shall be thine;  
Let Henry fret, and all the world repine.

*Char.* Then on, my lords; And France be fortunate!  
[*Exeunt.*

### SCENE III. *The same. Before Angiers.*

*Alarums: Excursions. Enter LA PUCELLE.*

*Puc.* The regent conquers, and the Frenchmen  
fly.—

Now help, ye charming spells, and periaps<sup>1</sup>;  
And ye choice spirits that admonish me,  
And give me signs of future accidents! [Thunder.  
You speedy helpers, that are substitutes  
Under the lordly monarch of the north<sup>2</sup>,  
Appear, and aid me in this enterprise!

<sup>1</sup> *Periaps* were certain written charms worn about the person as preservatives from disease and danger. Of these the first chapter of St. John's Gospel was deemed the most efficacious. See Scot's Discovery of Witchcraft, 1584, p. 230, &c. The following story is related in Wits, Fits, and Fancies, 1595:—‘A cardinal seeing a priest carrying a cudgel under his gown, reprimanded him. His excuse was, that he only carried it to defend himself against the dogs of the town. Wherefore, I pray you, replied the cardinal, serves St. John's Gospel? Alas, my lord, said the priest, these curs understand no Latin.’

<sup>2</sup> The monarch of the north was Zimimar, one of the four principal devils invoked by witches. The north was supposed to be the particular habitation of bad spirits. Milton assembles the rebel angels in the north.

*Enter Fiends.*

This speedy quick appearance argues proof  
Of your accustom'd diligence to me.

Now, ye familiar spirits, that are call'd  
Out of the powerful regions<sup>3</sup> under earth,  
Help me this once, that France may get the field.

[*They walk about, and speak not.*

O, hold me not with silence over-long !

Where<sup>4</sup> I was wont to feed you with my blood,  
I'll lop a member off, and give it you,  
In earnest of a further benefit;  
So you do condescend to help me now.—

[*They hang their heads.*

No hope to have redress?—My body shall  
Pay recompense, if you will grant my suit.

[*They shake their heads.*

Cannot my body, nor blood-sacrifice,  
Entreat you to your wonted furtherance?  
Then take my soul; my body, soul, and all,  
Before that England give the French the foil.

[*They depart.*

See! they forsake me. Now the time is come,  
That France must vail<sup>5</sup> her lofty-plumed crest,  
And let her head fall into England's lap.  
My ancient incantations are too weak,  
And hell too strong for me to buckle with:  
Now, France, thy glory droopeth to the dust. [*Exit.*

<sup>3</sup> Warburton thought that we should read *legions* here, the same mistake having occurred before in this play.

<sup>4</sup> *Where* for *whereas*, a common substitution in old writers; *whereas* is also sometimes used for *where*.

<sup>5</sup> *Where* now you're both a father and a son."

*Pericles.*

<sup>5</sup> To *vail* is to *lower*. See note on Merchant of Venice, Act i. Sc. 1.

*Alarums. Enter French and English, fighting. LA PUCELLE and YORK fight hand to hand. LA PUCELLE is taken. The French fly.*

*York.* Damsel of France, I think I have you fast :  
Unchain your spirits now with spelling charms,  
And try if they can gain your liberty.—  
A goodly prize, fit for the devil's grace !  
See, how the ugly witch doth bend her brows,  
As if, with Circe, she would change my shape.

*Puc.* Chang'd to a worser shape thou canst not be.

*York.* O, Charles the Dauphin is a proper man ;  
No shape but his can please your dainty eye.

*Puc.* A plaguing mischief light on Charles, and  
thee !

And may ye both be suddenly surpris'd  
By bloody hands, in sleeping on your beds !

*York.* Fell, banning<sup>6</sup> hag ! enchantress, hold thy  
tongue.

*Puc.* I pr'ythee, give me leave to curse a while.

*York.* Curse, miscreant, when thou comest to the  
stake. [Exeunt.]

*Alarums. Enter SUFFOLK, leading in LADY  
MARGARET.*

*Suf.* Be what thou wilt, thou art my prisoner.

[Gazes on her.]

O fairest beauty, do not fear, nor fly ;  
For I will touch thee but with reverent hands,  
And lay them gently on thy tender side.

<sup>6</sup> To *bane* is to *curse*. Thus in the Jew of Malta, 1633 :—

‘ I *bane* their souls to everlasting pain.’

So in Hamlet :—

‘ With Hecat's *bane* thrice blasted.’

I kiss these fingers [*Kisses her hand.*] for eternal peace :

Who art thou? say, that I may honour thee.

*Mar.* Margaret my name; and daughter to a king, The king of Naples, whosoe'er thou art.

*Saf.* An earl I am, and Suffolk am I call'd.

Be not offended, nature's miracle,

Thou art allotted to be ta'en by me:

So doth the swan her downy cygnets save,

Keeping them prisoners underneath her wings.

Yet, if this servile usage once offend,

Go, and be free again as Suffolk's friend.

[*She turns away as going.*

O, stay!—I have no power to let her pass;

My hand would free her, but my heart says—no.

As plays the sun upon the glassy streams,

Twinkling another counterfeited beam,

So seems this gorgeous beauty to mine eyes<sup>7</sup>.

Fain would I woo her, yet I dare not speak:

I'll call for pen and ink, and write my mind:

Fye, De la Poole! disable not thyself<sup>8</sup>;

Hast not a tongue? is she not here thy prisoner?

Wilt thou be daunted at a woman's sight?

<sup>7</sup> This comparison, made between things sufficiently unlike (Johnson observes), is intended to express the softness and delicacy of Lady Margaret's beauty, which delighted, but did not dazzle; which was bright, but gave no pain by its lustre. Thus Tasso:—

‘ Qual raggio in onda, le scintilla un riso  
Negli umidi occhi tremulo.’

Sidney, in his Astrophel and Stella, serves to support Johnson's explanation:—

‘ Lest if no vaile these brave gleams did disguise,  
They, sunlike, should more dazzle than delight.’

<sup>8</sup> ‘ Do not represent thyself so weak.’ To *disable* was to dispraise, or *impeach*. Thus in As You Like It, Act v. ‘ If again it was not well cut, he *disabled* my judgment.’

Ay ; beauty's princely majesty is such,  
Confounds the tongue, and makes the senses rough<sup>9</sup>.

*Mar.* Say, earl of Suffolk,—if thy name be so,—  
What ransome must I pay before I pass ?  
For, I perceive, I am thy prisoner.

*Suf.* How canst thou tell she will deny thy suit,  
Before thou make a trial of her love ? [Aside.]

*Mar.* Why speak'st thou not ? what ransome must  
I pay ?

*Suf.* She's beautiful ; and therefore to be woo'd :  
She is a woman ; therefore to be won. [Aside.]

*Mar.* Wilt thou accept of ransome, yea, or no ?

*Suf.* Fond man ! remember, that thou hast a wife :  
Then how can Margaret be thy paramour ? [Aside.]

*Mar.* I were best leave him, for he will not hear.

*Suf.* There all is marr'd ; therelies a cooling card<sup>10</sup>.

*Mar.* He talks at random ; sure, the man is mad.

*Suf.* And yet a dispensation may be had.

*Mar.* And yet I would that you would answer me.

*Suf.* I'll win this Lady Margaret. For whom ?  
Why, for my king : Tush ! that's a wooden thing<sup>11</sup>.

*Mar.* He talks of wood : It is some carpenter.

*Suf.* Yet so my fancy<sup>12</sup> may be satisfied,  
And peace established between these realms.

<sup>9</sup> The meaning of *rough* here is not very evident. Sir Thomas Hanmer reads *crouch*.

<sup>10</sup> A *cooling card* was most probably a card so decisive as to cool the courage of the adversary. Metaphorically, something to damp or overwhelm the hopes of an expectant. Thus in Beaumont and Fletcher's *Island Princess* :—

These hot youths,  
I fear, will find a *cooling card*.'

<sup>11</sup> i. e. an awkward business, an undertaking not likely to succeed. It is sport to see a bold fellow out of countenance, for that puts his face into a most shrunken and *wooden* posture.

<sup>12</sup> i. e. love, Thus in *Midsummer Night's Dream* :—

' Fair Helena in *fancy* following me.'

But there remains a scruple in that too;  
 For though her father be the king of Naples,  
 Duke of Anjou and Maine, yet he is poor,  
 And our nobility will scorn the match. [Aside.]

*Mar.* Hear ye, captain? Are you not at leisure?

*Suf.* It shall be so, disdain they ne'er so much:  
 Henry is youthful, and will quickly yield.—  
 Madam, I have a secret to reveal.

*Mar.* What though I be entrall'd? he seems a  
 knight,  
 And will not any way dishonour me. [Aside.]

*Suf.* Lady, vouchsafe to listen what I say.

*Mar.* Perhaps, I shall be rescu'd by the French;  
 And then I need not crave his courtesy. [Aside.]

*Suf.* Sweet madam, give me hearing in a cause—

*Mar.* Tush: women have been captivate ere now.  
 [Aside.]

*Suf.* Lady, wherefore talk you so?

*Mar.* I cry you mercy, 'tis but *quid for quo*.

*Suf.* Say, gentle princess, would you not suppose  
 Your bondage happy, to be made a queen?

*Mar.* To be a queen in bondage, is more vile,  
 Than is a slave in base servility;  
 For princes should be free.

*Suf.* And so shall you,  
 If happy England's royal king be free.

*Mar.* Why, what concerns his freedom unto me?

*Suf.* I'll undertake to make thee Henry's queen;  
 To put a golden sceptre in thy hand,  
 And set a precious crown upon thy head,  
 If thou wilt condescend to be my—

*Mar.* What?

*Suf.* His love.

*Mar.* I am unworthy to be Henry's wife.

*Suf.* No, gentle madam; I unworthy am  
 To woo so fair a dame to be his wife,

And have no portion in the choice myself.

How say you, madam; are you so content?

*Mar.* An if my father please, I am content.

*Suf.* Then call our captains, and our colours, forth:  
And, madam, at your father's castle walls  
We'll crave a parley to confer with him.

[*Troops come forward.*

*A Parley sounded.* Enter REIGNIER, on the Walls.

*Suf.* See, Reignier, see, thy daughter prisoner.

*Reig.* To whom?

*Suf.* To me.

*Reig.* Suffolk, what remedy?

I am a soldier, and unapt to weep,

Or to exclaim on fortune's fickleness.

*Suf.* Yes, there is remedy enough, my lord:  
Consent (and, for thy honour, give consent),  
Thy daughter shall be wedded to my king;  
Whom I with pain have woo'd and won thereto;  
And this her easy-held imprisonment  
Hath gain'd thy daughter princely liberty.

*Reig.* Speaks Suffolk as he thinks?

*Suf.* Fair Margaret knows,  
That Suffolk doth not flatter, face<sup>13</sup>, or feign.

*Reig.* Upon thy princely warrant, I descend,  
To give thee answer of thy just demand.

[*Exit, from the Walls.*

*Suf.* And here I will expect thy coming.

*Trumpets sounded.* Enter REIGNIER, below.

*Reig.* Welcome, brave earl, into our territories:  
Command in Anjou what your honour pleases.

<sup>13</sup> To face it is to carry a false appearance, to play the hypocrite. Hence the name of one of Ben Johnson's characters in *The Alchymist*.

*Suf.* Thanks, Reignier, happy for so sweet a child.  
Fit to be made companion with a king :

What answer makes your grace unto my suit ?

*Reig.* Since thou dost deign to woo her little  
worth,

To be the princely bride of such a lord ;  
Upon condition I may quietly  
Enjoy mine own, the county Maine, and Anjou,  
Free from oppression, or the stroke of war,  
My daughter shall be Henry's, if he please.

*Suf.* That is her ransome, I deliver her ;  
And those two counties, I will undertake,  
Your grace shall well and quietly enjoy.

*Reig.* And I again,—in Henry's royal name,  
As deputy unto that gracious king,  
Give thee her hand, for sign of plighted faith.

*Suf.* Reignier of France, I give thee kingly thanks,  
Because this is in traffick of a king :  
And yet, methinks, I could be well content  
To be mine own attorney in this case. [Aside.  
I'll over then to England with this news,  
And make this marriage to be solemniz'd ;  
So, farewell, Reignier ! Set this diamond safe  
In golden palaces, as it becomes.

*Reig.* I do embrace thee, as I would embrace  
The Christian prince, King Henry, were he here.

*Mar.* Farewell, my lord ! Good wishes, praise,  
and prayers,  
Shall Suffolk ever have of Margaret. [Going.

*Suf.* Farewell, sweetmadam ! But hark you, Mar-  
garet ;  
No princely commendation to my king ?

*Mar.* Such commendations as become a maid,  
A virgin, and his servant, say to him.

*Suf.* Words sweetly plac'd, and modestly directed.

But madam, I must trouble you again—  
No loving token to his majesty?

*Mar.* Yes, my good lord; a pure unspotted heart,  
Never yet taint with love, I send the king.

*Suf.* And this withal. [Kisses her.

*Mar.* That for thyself:—I will not so presume,  
To send such peevish<sup>14</sup> tokens to a king.

[*Exeunt REIGNIER and MARGARET.*

*Suf.* O, wert thou for myself!—But, Suffolk, stay;  
Thou may'st not wander in that labyrinth;  
There Minotaurs, and ugly treasons, lurk.  
Solicit Henry with her wondrous praise:  
Bethink thee on her virtues that surmount;  
Mad<sup>15</sup>, natural graces that extinguish art;  
Repeat their semblance often on the seas,  
That, when thou com'st to kneel at Henry's feet,  
Thou may'st bereave him of his wits with wonder.

[*Exit.*

#### SCENE IV.

*Camp of the Duke of York, in Anjou.*

*Enter YORK, WARWICK, and Others.*

*York.* Bring forth that sorceress, condemn'd to burn.

*Enter LA PUCELLE, guarded, and a Shepherd.*

*Shep.* Ah, Joan! this kills thy father's heart outright!

Have I sought every country far and near,  
And, now it is my chance to find thee out,

<sup>14</sup> i. e. silly, foolish. Vide note on Comedy of Errors, Act iv. Sc. 1.

<sup>15</sup> *Mad* has been shown by Steevens to have been occasionally used for *wild*, in which sense we must take it here; if we do not, with others, suspect it an error of the press for *And* or *Her.*

**Must I behold thy timeless<sup>1</sup> cruel death?**

**Ah, Joan, sweet daughter Joan, I'll die with thee!**

**Puc. Decrepit miser<sup>2</sup>! base ignoble wretch!**

**I am descended of a gentler blood;**

**Thou art no father, nor no friend of mine.**

**Shep. Out, out!—My lords, an please you, 'tis  
not so;**

**I did beget her, all the parish knows:**

**Her mother liveth yet, can testify,**

**She was the first fruit of my bachelorship.**

**War. Graceless! wilt thou deny thy parentage?**

**York. This argues what her kind of life hath  
been;**

**Wicked and vile; and so her death concludes.**

**Shep. Fye, Joan! that thou wilt be so obstacle<sup>3</sup>!  
God knows, thou art a collop of my flesh;**

**And for thy sake have I shed many a tear:**

**Deny me not, I pr'ythee, gentle Joan.**

<sup>1</sup> *Timeless is untimely.* Thus Drayton in his Legend of Robert Duke of Normandy:—

‘Thy strength was buried in his *timeless* death.’

We have the word again in King Richard II. and in Romeo and Juliet.

<sup>2</sup> *Miser* has no relation to avarice in this passage, but simply means a *miserable creature*. Thus Holinshed, p. 760, speaking of the death of King Richard III.:—‘And so this *miser*, at the same verie point had like chance and fortune,’ &c. And describing the death of Lord Cromwell, he says:—‘And so patiently suffered the stroke of the axe, by a ragged and butcherlie *miser*, which ill-favouredlie performed the office,’ p. 951. Other instances may be seen in Mr. Nares’s Glossary, and in the Variorum Shakespeare.

<sup>3</sup> This vulgar corruption of *obstinate* has oddly lasted till now, says Johnson. It occurs in Chapman’s May Day, 1611.

‘An *obstacle* young thing it is.’

We have the phrase *a collop of his flesh* in the *History of Morindos and Miracula*, 1609: ‘— yet being his second selfe; *a collop of his own flesh*.’ Thus also in The Winter’s Tale:—

‘Most dearest! my *collop*.’

*Puc.* Peasant, avaunt!—You have suborn'd this man,

Of purpose to obscure my noble birth.

*Shep.* 'Tis true, I gave a noble to the priest,  
The morn that I was wedded to her mother.—  
Kneel down and take my blessing, good my girl.  
Wilt thou not stoop? Now cursed be the time  
Of thy nativity! I would the milk  
Thy mother gave thee, when thou suck'dst her breast,  
Had been a little ratsbane for thy sake!  
Or else, when thou didst keep my lambs a-field,  
I wish some ravenous wolf had eaten thee!  
Dost thou deny thy father, cursed drab?  
O, burn her, burn her; hanging is too good. [*Exit.*]

*York.* Take her away, for she hath liv'd too long,  
To fill the world with vicious qualities.

*Puc.* First, let me tell you whom your have condemn'd;  
Not one begotten of a shepherd swain,  
But issu'd from the progeny of kings;  
Virtuous, and holy; chosen from above,  
By inspiration of celestial grace,  
To work exceeding miracles on earth.  
I never had to do with wicked spirits:  
But you,—that are polluted with your lusts,  
Stain'd with the guiltless blood of innocents,  
Corrupt and tainted with a thousand vices,—  
Because you want the grâce that others have,  
You judge it straight a thing impossible  
To compass wonders, but by help of devils.  
No, misconceived<sup>4</sup>! Joan of Arc hath been  
A virgin from her tender infancy,  
Chaste and immaculate in very thought;

<sup>4</sup> 'No, ye misconceivers, ye who mistake me and my qualities.'

Whose maiden blood, thus rigorously effus'd,  
Will cry for vengeance at the gates of heaven.

*York.* Ay, ay;—away with her to execution.

*War.* And hark ye, sirs; because she is a maid,  
Spare for no fagots, let there be enough:  
Place barrels of pitch upon the fatal stake,  
That so her torture may be shortened.

*Puc.* Will nothing turn your unrelenting hearts?—  
Then, Joan, discover thine infirmity;  
That warranteth by law to be thy privilege.—  
I am with child, ye bloody homicides;  
Murder not then the fruit within my womb,  
Although ye hale me to a violent death.

*York.* Now heaven forefend! the holy maid with  
child!

*War.* The greatest miracle that e'er ye wrought;  
Is all your strict preciseness come to this?

*York.* She and the Dauphin have been juggling;  
I did imagine what would be her refuge.

*War.* Well, go to; we will have no bastards live:  
Especially, since Charles must father it.

*Puc.* You are deceived; my child is none of his;  
It was Alençon, that enjoy'd my love.

*York.* Alençon! that notorious Machiavel<sup>5</sup>!  
It dies, an if it had a thousand lives.

*Puc.* O, give me leave, I have deluded you;  
'Twas neither Charles, nor yet the duke I nam'd,  
But Reignier, king of Naples, that prevail'd.

*War.* A married man! that's most intolerable.

<sup>5</sup> The character of Machiavel seems to have made so very deep an impression on the dramatic writers of this age, that he is many times introduced without regard to anachronism. Thus in The Valiant Welchman, 1615, one of the characters bids Caradoc (i. e. Caractacus)—

‘————— read *Machiavel*,  
Princes that would aspire must mock at hell.’

*York.* Why, here's a girl! I think, she knows not well,

There were so many, whom she may accuse.

*War.* It's sign, she hath been liberal and free.

*York.* And, yet, forsooth, she is a virgin pure.—  
Strumpet, thy words condemn thy brat, and thee:  
Use no entreaty, for it is in vain.

*Puc.* Then lead me hence;—with whom I leave  
my curse:

May never glorious sun reflex his beams  
Upon the country where you make abode!  
But darkness and the gloomy shade of death  
Environ you; till mischief, and despair,  
Drive you to break your necks, or hang yourselves!

[*Exit, guarded.*

*York.* Break thou in pieces, and consume to  
ashes,  
Thou foul accursed minister of hell!

*Enter CARDINAL BEAUFORT, attended.*

*Car.* Lord regent, I do greet your excellence  
With letters of commission from the king.  
For know, my lords, the states of Christendom,  
Mov'd with remorse<sup>6</sup> of these outrageous broils,  
Have earnestly implor'd a general peace  
Betwixt our nation and the aspiring French:  
And here at hand the Dauphin, and his train,  
Approacheth, to confer about some matter.

*York.* Is all our travail turn'd to this effect?  
After the slaughter of so many peers,  
So many captains, gentlemen, and soldiers,  
That in this quarrel have been overthrown,  
And sold their bodies for their country's benefit,

<sup>6</sup> Compassion, pity.

Shall we at last conclude effeminate peace?  
 Have we not lost most part of all the towns,  
 By treason, falsehood, and by treachery,  
 Our great progenitors had conquer'd?—  
 O, Warwick, Warwick! I foresee with grief  
 The utter loss of all the realm of France.

*War.* Be patient, York: if we conclude a peace,  
 It shall be with such strict and severe covenants,  
 As little shall the Frenchmen gain thereby.

*Enter CHARLES, attended; ALENCON, Bastard,  
 REIGNIER, and Others.*

*Char.* Since, lords of England, it is thus agreed,  
 That peaceful truce shall be proclaim'd in France,  
 We come to be informed by yourselves  
 What the conditions of that league must be.

*York.* Speak, Winchester; for boiling choler chokes  
 The hollow passage of my poison'd voice,  
 By sight of these our baleful<sup>7</sup> enemies.

*Win.* Charles, and the rest, it is enacted thus:  
 That—in regard King Henry gives consent,  
 Of mere compassion, and of lenity,  
 To ease your country of distressful war,  
 And suffer you to breathe in fruitful peace,—  
 You shall become true liegemen to his crown:  
 And, Charles, upon condition thou wilt swear  
 To pay him tribute, and submit thyself,  
 Thou shalt be plac'd as viceroy under him,  
 And still enjoy thy regal dignity.

*Alen.* Must he be then as shadow of himself?

<sup>7</sup> *Baleful* had anciently the same meaning as *baneful*. It is an epithet frequently bestowed on poisonous plants and reptiles. Thus in Romeo and Juliet:—

‘With *baleful* weeds, and precious-juiced flowers.’

Adorn his temples with a coronet<sup>8</sup> ;  
 And yet, in substance and authority,  
 Retain but privilege of a private man ?  
 This proffer is absurd and reasonless.

*Char.* 'Tis known, already, that I am possess'd  
 With more than half the Gallian territories,  
 And therein reverenc'd for their lawful king :  
 Shall I, for lucre of the rest unvanquish'd,  
 Detract so much from that prerogative,  
 As to be call'd but viceroy of the whole ?  
 No, lord ambassador ; I'll rather keep  
 That which I have, than coveting for more,  
 Be cast from possibility of all.

*York.* Insulting Charles ! hast thou by secret  
 means

Used intercession to obtain a league ;  
 And, now the matter grows to compromise,  
 Stand'st thou aloof upon comparison ?  
 Either accept the title thou usurp'st,  
 Of benefit<sup>9</sup> proceeding from our king,  
 And not of any challenge of desert,  
 Or we will plague thee with incessant wars.

*Reig.* My lord, you do not well in obstinacy  
 To cavil in the course of this contract :  
 If once it be neglected, ten to one,  
 We shall not find like opportunity.

*Alen.* To say the truth, it is your policy,  
 To save your subjects from such massacre,  
 And ruthless slaughters, as are daily seen  
 By our proceeding in hostility :

<sup>8</sup> Coronet is here used for crown. So Lear, when he gives up his crown to Cornwall and Albany :—

'This coronet part between you.'

<sup>9</sup> 'Be content to live as the beneficiary of our king.' Benefit is here a term of law.

And therefore take this compact of a truce,  
Although you break it when your pleasure serves.

[*Aside to CHARLES.*

**War.** How say'st thou, Charles? shall our con-  
dition stand?

**Char.** It shall:

Only reserv'd, you claim no interest  
In any of our towns of garrison.

**York.** Then swear allegiance to his majesty;  
As thou art knight, never to disobey,  
Nor be rebellious to the crown of England,  
Thou, nor thy nobles, to the crown of England.—

[*CHARLES, and the rest, give tokens of fealty.*  
So, now dismiss your army when ye please;  
Hang up your ensigns, let your drums be still,  
For here we entertain a solemn peace.      [*Exeunt.*]

## SCENE V.

London. *A Room in the Palace.*

**Enter KING HENRY, in conference with SUFFOLK;**  
**GLOSTER and EXETER following.**

**K. Hen.** Your wondrous rare description, noble  
earl,  
Of beauteous Margaret hath astonish'd me:  
Her virtues, graced with external gifts,  
Do breed love's settled passions in my heart:  
And like as rigour in tempestuous gusts  
Provokes the mightiest hulk against the tide;  
So am I driven, by breath of her renown,  
Either to suffer shipwreck, or arrive  
Where I may have fruition of her love.

**Suf.** Tush! my good lord! this superficial tale  
Is but a preface of her worthy praise:  
The chief perfections of that lovely dame

(Had I sufficient skill to utter them),  
Would make a volume of enticing lines,  
Able to ravish any dull conceit.

And, which is more, she is not so divine,  
So full replete with choice of all delights,  
But, with as humble lowliness of mind,  
She is content to be at your command ;  
Command, I mean, of virtuous chaste intents,  
To love and honour Henry as her lord.

*K. Hen.* And otherwise will Henry ne'er presume.

Therefore, my lord protector, give consent,  
That Margaret may be England's royal queen.

*Glo.* So should I give consent to flatter sin.  
You know, my lord, your highness is betroth'd  
Unto another lady of esteem ;  
How shall we then dispense with that contract,  
And not deface your honour with reproach ?

*Suf.* As doth a ruler with unlawful oaths ;  
Or one, that, at a triumph<sup>1</sup> having vow'd  
To try his strength, forsaketh yet the lists  
By reason of his adversary's odds :  
A poor earl's daughter is unequal odds :  
And therefore may be broke without offence.

*Glo.* Why, what, I pray, is Margaret more than  
that ?

Her father is no better than an earl,  
Although in glorious titles he excel.

*Suf.* Yes, my good lord, her father is a king,  
The king of Naples, and Jerusalem ;  
And of such great authority in France,

<sup>1</sup> A triumph then signified a publick exhibition ; such as a tournament, mask, or revel. Thus Milton in L'Allegro :—

knights and barons bold,  
In weeds of peace, high triumphs hold.'

See first note in A Midsummer Night's Dream.

As his alliance will confirm our peace,  
And keep the Frenchmen in allegiance.

*Glo.* And so the earl of Armagnac may do,  
Because he is near kinsman unto Charles.

*Exe:* Beside, his wealth doth warrant liberal dower;  
While Reignier sooner will receive than give.

*Suf.* A dower, my lords! disgrace not so your  
king,

That he should be so abject, base, and poor,  
To choose for wealth, and not for perfect love.

Henry is able to enrich his queen,  
And not to seek a queen to make him rich:  
So worthless peasants bargain for their wives,  
As market-men for oxen, sheep, or horse.

Marriage is a matter of more worth,  
Than to be dealt in by attorneyship<sup>2</sup>:  
Not whom we will, but whom his grace affects,  
Must be companion of his nuptial bed:

And therefore, lords, since he affects her most,  
It most of all these reasons bindeth us,  
In our opinions she should be preferr'd.  
For what is wedlock forced, but a hell,

An age of discord and continual strife?  
Whereas the contrary bringeth forth bliss,  
And is a pattern of celestial peace.

Whom should we match with Henry, being a king,  
But Margaret, that is daughter to a king?  
Her peerless feature, joined with her birth,

Approves her fit for none, but for a king?  
Her valiant courage, and undaunted spirit

<sup>2</sup> By the intervention of another man's choice; or the discretionary agency of another. The phrase occurs twice in King Richard III:—

'Be the attorney of my love to her.'

Again:—

'I, by attorney, bless thee from thy mother.'

(More than in women commonly is seen),  
 Will answer our hope in issue of a king ;  
 For Henry, son unto a conqueror,  
 Is likely to beget more conquerors,  
 If with a lady of so high resolve,  
 As is fair Margaret, he be link'd in love.  
 Then yield, my lords ; and here conclude with me,  
 That Margaret shall be queen, and none but she.

*K. Hen.* Whether it be through force of your report,

My noble lord of Suffolk ; or for that  
 My tender youth was never yet attaint  
 With any passion of inflaming love,  
 I cannot tell ; but this I am assur'd,  
 I feel such sharp dissension in my breast,  
 Such fierce alarums both of hope and fear,  
 As I am sick with working of my thoughts.  
 Take, therefore, shipping : post, my lord, to France ;  
 Agree to any covenants : and procure  
 That Lady Margaret do vouchsafe to come  
 To cross the seas to England, and be crown'd  
 King Henry's faithful and anointed queen :  
 For your expenses and sufficient charge,  
 Among the people gather up a tenth.  
 Be gone, I say ; for, till you do return,  
 I rest perplexed with a thousand cares.—  
 And you, good uncle, banish all offence :  
 If you do censure<sup>3</sup> me by what you were,  
 Not what you are, I know it will excuse  
 This sudden execution of my will.  
 And so conduct me, where from company,  
 I may revolve and ruminate my grief<sup>4</sup>.      [Exit.]

<sup>3</sup> To censure is here simply to judge. ‘ If in judging me you consider the past frailties of your own youth.’

<sup>4</sup> Grief, in the first line, stands for pain, uneasiness ; in the second, especially for sorrow.

*Glo.* Ay, grief, I fear me, both at first and last.

[*Exeunt GLOSTER and EXETER.*

*Suf.* Thus Suffolk hath prevail'd: and thus he goes,

As did the youthful Paris once to Greece;

With hope to find the like event in love,

But prosper better than the Trojan did.

Margaret shall now be queen, and rule the king;

But I will rule both her, the king, and realm.

[*Exit.*

OF this play there is no copy earlier than that of the folio in 1623, though the two succeeding parts are extant in two editions in quarto. That the second and third parts were published without the first, may be admitted as no weak proof that the copies were surreptitiously obtained, and that the printers of that time gave the publick those plays, not such as the author designed, but such as they could get them. That this play was written before the two others is indubitably collected from the series of events; that it was written and played before Henry the Fifth is apparent, because in the epilogue there is mention made of this play, and not of the other parts:—

‘ Henry the Sixth in swaddling bands crown’d king,  
Whose state so many had the managing,  
That they lost France, and made his England bleed:  
Which oft our stage hath shown.’

FRANCE IS LOST in this play. The two following contain, as the old title imports, the contention of the houses of York and Lancaster.

The Second and Third Parts of Henry VI. were printed in 1600. When Henry V. was written, we know not, but it was printed likewise in 1600, and therefore before the publication of the first and second parts. The First Part of Henry VI. had been often shown on the stage, and would certainly have appeared in its place, had the author been the publisher.      JOHNSON.

THAT the *second* and *third* parts, as they are now called, were printed without the *first*, is a proof, in my apprehension, that they were not written by the same author: and the title of The Contention of the Houses of York and Lancaster, being affixed to the two pieces which were printed in quarto, is a proof that they were a distinct work, commencing where the other ended, but not written at the same time; and that this play was never known by the title of The First Part of King Henry VI. till Heminge and Condell gave it that name in their volume, to distinguish it from the two subsequent plays; which being altered by Shakspeare, assumed the new titles of the *Second* and *Third* Parts of King Henry VI. that they might not be confounded with the original pieces on which they were formed. The first part was originally called The Historical Play of King Henry VI.      MALONE.

# KING HENRY VI.

## PART II.



*Q. Margaret.* O, could this kiss be printed in thy hand.  
Act iii. Sc. 2.

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FROM THE CHISWICK PRESS.

1926.



SECOND PART OF  
**King Henry the Sixth.**

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**PRELIMINARY REMARKS.**

THIS and the Third Part of King Henry VI. contain that troublesome period of this prince's reign which took in the whole contention between the houses of York and Lancaster : and under that title were these two plays first acted and published. The present play opens with King Henry's marriage, which was in the twenty-third year of his reign [A. D. 1545], and closes with the first battle fought at St. Albans, and won by the York faction, in the thirty-third year of his reign [A. D. 1455] : so that it comprises the history and transactions of ten years.

The Contention of the Two Famous Houses of York and Lancaster was published in quarto ; the first part in 1594 ; the second, or True Tragedy of Richard Duke of York, in 1595 ; and both were reprinted in 1600. In a dissertation annexed to these plays Mr. Malone has endeavoured to establish the fact that these two dramas were not originally written by Shakspeare, but by some preceding author or authors before the year 1590 ; and that upon them Shakspeare formed this and the following drama, altering, retrenching, or amplifying as he thought proper. I will endeavour to give a brief abstract of the principal arguments. 1. The entry on the Stationers' books, in 1594, does not mention the name of Shakspeare ; nor are the plays printed with his name in the early editions ; but, after the poet's death, an edition was printed by one Pavier without date, but really, in 1619, with the name of Shakspeare on the title-

page. This he has shown to be a common fraudulent practice of the booksellers of that period. When Pavier republished The Contention of the Two Houses, &c. in 1619, he omitted the words ‘as it was acted by the earl of Pembroke his servantes,’ which appeared on the original title-page,—just as on the re-publication of the old play of King John, in two parts, in 1611, the words ‘as it was acted in the honourable city of London’ were omitted; because the omitted words in both cases marked the respective pieces not to be the production of Shakspeare. And, as in King John, the letters W. Sh. were added, in 1611, to deceive the purchaser; so in the republioation of The whole Contention, &c. Pavier, having dismissed the words above-mentioned, inserted these:—‘Newly corrected and enlarged by William Shakspere:’ knowing that these pieces had been made the groundwork of two other plays; that they had in fact been *corrected* and *enlarged* (though not in his copy, which was a mere reprint from the edition of 1600), and exhibited under the titles of the Second and Third Parts of King Henry VI.; and hoping that this new edition of the original plays would pass for those *altered* and *augmented* by Shakspeare, which were then unpublished.

A passage from Greene’s Groatsworth of Wit, adduced by Mr. Tyrwhitt, first suggested and strongly supports Malone’s hypothesis. The writer, Robert Greene, is supposed to address himself to his poetical friend, George Peele, in these words:—‘Yes, trust them not [alluding to the players], for there is an upstart crowe BEAUTIFIED WITH OUR FEATHERS that, with his *tygres heart wrapt in a players hide*, supposes hee is well able to bombaste out a blank verse as the best of you; and, being an absolute *Joannes factotum*, is, in his own conceit, the only Shake-scene in a country.’—‘O tyger’s heart wrapt in a woman’s hide!’ is a line in the old quarto play entitled The First Part of the Contention, &c. There seems to be no doubt that the allusion is to Shakspeare, that the old plays may have been the production of Greene, Peele, and Marlowe, or some of them; and that Greene could not conceal his mortification, at the fame of him-

self and his associates, old and established playwrights, being eclipsed by a new *upstart* writer (for so he calls the poet), who had then perhaps first attracted the notice of the public by exhibiting two plays formed upon old dramas written by them, considerably enlarged and improved. The very term that Greene uses, ‘to bombast out a blank verse,’ exactly corresponds with what has been now suggested. This new poet, says he, knows as well as any man how to amplify and swell out a blank verse.

Shakspeare did for the old plays what Berni had before done to the *Orlando Innamorato* of Boiardo. He wrote new beginnings to the Acts ; he new versified, he new modelled, he transposed many of the parts ; and greatly amplified and improved the whole. Several lines, however, and whole speeches, which he thought sufficiently polished, he accepted, and introduced, without any, or very slight, alterations.

Malone adopted the following expedient to mark these alterations and adoptions, which has been followed in the present edition :—All those lines which the poet adopted without any alteration are printed in the usual manner ; those speeches which he altered or expanded are distinguished by inverted commas ; and to all lines entirely composed by himself asterisks are prefixed.

The internal evidences upon which Malone relies to establish his position are, 1. The *variations* between the two old plays in quarto, and the corresponding pieces in the folio edition of Shakspeare’s dramatic works, which are of so peculiar a nature as to mark two distinct hands. Some circumstances are mentioned in the old quarto plays, of which there is not the least trace in the folio ; and many minute variations occur that prove the pieces in the quarto to have been original and distinct compositions. No copyist or shorthand writer would invent circumstances *totally different* from those which appear in Shakspeare’s new modelled draughts, as exhibited in the first folio ; or insert *whole speeches*, of which scarcely a trace is found in that edition. In some places a speech in one of these quartos consists of ten or twelve lines : in Shakspeare’s folio the same speech consists

perhaps of only half the number. A copyist by the ear, or an unskilful shorthand writer, might mutilate and exhibit a poet's thoughts or expressions imperfectly; but he would not dilate and amplify them, or introduce totally new matter.

Malone then exhibits a sufficient number of instances to prove, beyond the possibility of doubt, his position: so that (as he observes) we are compelled to admit either that Shakspeare wrote two sets of plays on the story which forms his Second and Third Parts of King Henry VI. hasty sketches, and entirely distinct and more finished performances; or else we must acknowledge that he formed his pieces on a foundation laid by another writer or writers; that is upon the two parts of *The Contention of the Two Houses of York*, &c. It is a striking circumstance that almost all the passages in the Second and Third Parts of King Henry VI. which resemble others in Shakspeare's undisputed plays, are not found in the original pieces in quarto, but in his *rifuscimenti* in folio. As these *resemblances* to his other plays, and a peculiar Shakspearian phraseology, ascertain a considerable portion of these disputed dramas to be the production of that poet; so, on the other hand, other passages, *discordant* (in matters of fact) from his other plays, are proved by this *discordancy* not to have been composed by him: and these discordant passages, being found in the original quarto plays, prove that those pieces were composed by another writer.

It is observable that several portions of English history had been dramatized before the time of Shakspeare. Thus we have King John, in two parts, by an anonymous writer; Edward I. by George Peele; Edward II. by Christopher Marlowe; Edward III. anonymous; Henry IV. containing the deposition of Richard II. and the accession of Henry to the crown, anonymous; Henry V. and Richard III. both by anonymous authors. It is therefore highly probable that the *whole* of the story of Henry VI. had been brought on the scene, and that the first of the plays here printed (formerly called *The Historical Play of King Henry VI.* and now named *The First Part of King Henry VI.*) as well as the Two Parts of the *Contention of the Houses of*

York and Lancaster) were the compositions of some of the authors who had produced the historical dramas above enumerated.

Mr. Boswell, speaking of the originals of the second and third of these plays, says ‘That Marlowe may have had some share in these compositions, I am not disposed to deny; but I cannot persuade myself that they entirely proceeded from his pen. Some passages are possessed of so much merit, that they can scarcely be ascribed to any one except the most distinguished of Shakespeare’s predecessors; but the tameness of the general style is very different from the peculiar characteristics of that poet’s *mighty line*, which are great energy both of thought and language, degenerating too frequently into tumour and extravagance. The versification appears to me to be of a different colour.—That Marlowe, Peele, and Greene, may all of them have had a share in these dramas, is consonant to the frequent practice of the age; of which ample proofs may be found in the extracts from Henslowe’s MS. printed by Mr. Malone.’

From the passage alluding to these plays in Greene’s Groats-worth of Wit, it seems probable that they were produced previous to 1592, but were not printed until they appeared in the folio of 1623.

To Johnson’s high panegyric of that impressive scene in this play, the death of Cardinal Beaufort, we may add that Schlegel says ‘It is sublime beyond all praise. Can any other poet be named who has drawn aside the curtain of eternity at the close of this life in such an overpowering and awful manner? And yet it is not mere horror with which we are filled, but solemn emotion; we have an exemplification of a blessing and a curse in close proximity; the pious king is an image of the heavenly mercy, which even in his last moments labours to enter into the soul of the sinner.’

## PERSONS REPRESENTED.

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KING HENRY THE SIXTH:

HUMPHREY, Duke of Gloster, *his Uncle*.

CARDINAL BEAUFORT, Bishop of Winchester, *great Uncle to the King*.

RICHARD PLANTAGENET, Duke of York:

EDWARD and RICHARD, *his Sons*.

DUKE of SOMERSET,

DUKE of SUFFOLK,

DUKE of BUCKINGHAM,

LORD CLIFFORD,

Young CLIFFORD, *his Son*,

EARL of SALISBURY,

EARL of WARWICK,

LORD SCALES, *Governor of the Tower*. LORD SAY.

SIR HUMPHHEY STAFFORD, *and his Brother*.

SIR JOHN STANLEY.

A Sea Captain, Master, and Master's Mate, and WALTER WHITMORE.

Two Gentlemen, *Prisoners with Suffolk*.

A Herald. VAUX.

HUME and SOUTHWELL, *two Priests*.

BOLINGBROKE, *a Conjuror*. A Spirit raised by him.

THOMAS HORNER, *an Armourer*. PETER, *his Man*.

Clerk of Chatham. Mayor of St. Albans.

SIMPCOX, *an Impostor*. Two Murderers.

JACK CADE, *a Rebel*:

GEORGE, JOHN, DICK, SMITH the Weaver, MICHAEL, &c. *his Followers*.

ALEXANDER IDEN, *a Kentish Gentleman*.

MARGARET, Queen to King Henry.

ELEANOR, Duchess of Gloster.

MARGERY JOURDAIN, *a Witch*. Wife to Simpcox.

Lords, Ladies, and Attendants; Petitioners, Aldermen, a Beadle, Sheriff, and Officers; Citizens, Prentices, Falconers, Guards, Soldiers, Messengers, &c.

SCENE, *dispersedly in various parts of England*.

SECOND PART OF  
KING HENRY VI.

---

ACT I.

SCENE I. London. *A Room of State in the Palace.*

*Flourish of Trumpets; then Hautboys.* Enter, on one side, KING HENRY, DUKE of GLOSTER, SALISBURY, WARWICK, and CARDINAL BEAUFORT; on the other, QUEEN MARGARET, led in by SUFFOLK; YORK, SOMERSET, BUCKINGHAM, and Others, following.

*Suffolk.*

As by your high imperial majesty  
I had in charge at my depart for France,  
As procurator<sup>1</sup> to your excellency,  
To marry Princess Margaret for your grace;  
So, in the famous ancient city, Tours,—  
In presence of the kings of France and Sicil,  
The dukes of Orleans, Calaber, Bretaigne, and  
Alençon,

<sup>1</sup> ‘The marquesse of Suffolk, as procurator to King Henry, espoused the said ladie in the church of St. Martins. At the which marriage were present the father and mother of the bride; the French king himself, that was uncle to the husband; and the French queen also, that was aunt to the wife. There were also the Dukes of Orleance, of Calabre, of Alanson, and of Britaine; seven earles, twelve barons, twenty bishops.’—Hall and Holinshed.

Seven earles, twelve barons, twenty reverend bishops,—

I have perform'd my task, and was espous'd;  
 And humbly now upon my bended knee,  
 In sight of England and her lordly peers,  
 Deliver up my title in the queen  
 To your most gracious hands, that are the substance<sup>2</sup>  
 Of that great shadow I did represent;  
 The happiest gift that ever marquess gave,  
 The fairest queen that ever king receiv'd.

*K. Hen.* Suffolk, arise.—Welcome, Queen Margaret;

I can express no kinder sign of love,  
 Than this kind kiss.—O Lord, that lends me life,  
 Lend me a heart replete with thankfulness!  
 For thou hast given me, in this beauteous face,  
 ‘ A world of earthly blessings to my soul,  
 \* If sympathy of love unite our thoughts.

‘ *Q. Mar.* Great king of England, and my gracious lord;  
 ‘ The mutual conference that my mind hath had<sup>3</sup>—  
 ‘ By day, by night; waking, and in my dreams;  
 ‘ In courtly company, or at my beads,—  
 ‘ With you mine alder-liefest<sup>4</sup> sovereign,

<sup>2</sup> i. e. to the gracious hands of you, my sovereign, who are, &c.  
 In the old play the line stands:—

‘ Unto your gracious excellency, that are.’

<sup>3</sup> I am the bolder to address you, having already familiarized you to my imagination.

<sup>4</sup> i. e. *most beloved of all*: from *alder*, of all; formerly used in composition with adjectives of the superlative degree: and *liefest*, dearest, or *most loved*. Thus Chaucer, in *Troilus and Cressida*, iii. 240:—

‘ Mine alder-lievest lord, and brother dear.’

And Gascoigne:—

‘ — and to mine alder-lievest lord I must indite.’

It was apparently obsolete in Shakspeare's time; for Marston puts it into the mouth of his Dutch Courtezan. A similar word is still in use in Germany and Holland. Our ancestors had also *alder-best*, *alder-first*, *alder-last*, &c.

- ‘ Makes me the bolder to salute my king
- ‘ With ruder terms; such as my wit affords,
- ‘ And over-joy of heart doth minister.
- ‘ *K. Hen.* Her sight did ravish: but her grace in speech,
- ‘ Her words y-clad with wisdom’s majesty,
- ‘ Makes me, from wondering fall to weeping joys<sup>5</sup>;
- ‘ Such is the fulness of my heart’s content.—
- ‘ Lords, with one cheerful voice welcome my love.
- All.* Long live Queen Margaret, England’s happiness!

*Q. Mar.* We thank you all. [Flourish.]

*Suf.* My lord protector, so it please your grace,  
Here are the articles of contracted peace,  
Between our sovereign and the French king Charles,  
For eighteen months concluded by consent.

*Glo.* [Reads.] *Imprimis, It is agreed between the French king, Charles, and William de la Poole, marquess of Suffolk, ambassador for Henry king of England,—that the said Henry shall espouse the lady Margaret, daughter unto Reignier king of Naples, Sicilia, and Jerusalem; and crown her queen of England, ere the thirtieth of May next ensuing.*  
—Item,—*That the duchy of Anjou and the county of Maine, shall be released and delivered to the king her father*—

*K. Hen.* Uncle, how now?

*Glo.* Pardon me, gracious lord;  
Some sudden qualm hath struck me at the heart,  
And dimm’d mine eyes, that I can read no further.

*K. Hen.* Uncle of Winchester, I pray, read on.

*Win.* Item,—*It is further agreed between them,—that the duchies of Anjou and Maine shall be released*

<sup>5</sup> This weeping joy, of which there is no trace in the original play, Shakspeare frequently uses. It is introduced in Much Ado about Nothing, King Richard II. Macbeth, and King Lear.

*and delivered over to the king her father; and she sent over of the king of England's own proper cost and charges, without having dowry.*

*K. Hen.* They please us well.—*Lord marquess,*  
kneel down;

We here create thee the first duke of Suffolk,  
And girt thee with the sword.—  
Cousin of York, we here discharge your grace  
From being regent in the parts of France,  
Till term of eighteen months be full expir'd.—  
Thanks, uncle Winchester, Gloster, York, and  
Buckingham,

Somerset, Salisbury, and Warwick;  
We thank you all for this great favour done,  
In entertainment to my princely queen.  
Come, let us in; and with all speed provide  
To see her coronation be perform'd.

[*Exeunt King, Queen, and SUFFOLK.*]

*Glo.* Brave peers of England, pillars of the state,  
‘ To you Duke Humphrey must unload his grief,  
‘ Your grief, the common grief of all the land.  
‘ What! did my brother Henry spend his youth,  
‘ His valour, coin, and people, in the wars?  
‘ Did he so often lodge in open field,  
‘ In winter’s cold, and summer’s parching heat,  
‘ To conquer France, his true inheritance?  
‘ And did my brother Bedford toil his wits,  
‘ To keep by policy what Henry got?  
‘ Have you yourselves, Somerset, Buckingham,  
‘ Brave York, Salisbury, and victorious Warwick,  
‘ Receiv’d deep scars in France and Normandy?  
‘ Or hath my uncle Beaufort, and myself,  
‘ With all the learned council of the realm,  
‘ Studied so long, sat in the council-house,  
‘ Early and late, debating to and fro  
‘ How France and Frenchmen might be kept in awe?

- ‘ And hath his highness in his infancy
- ‘ Been crown’d in Paris, in despite of foes ?
- ‘ And shall these labours, and these honours, die ?
- ‘ Shall Henry’s conquest, Bedford’s vigilance,
- ‘ Your deeds of war, and all our counsel, die ?
- ‘ O peers of England, shameful is this league !
- ‘ Fatal this marriage, cancelling your fame :
- ‘ Blotting your names from books of memory :
- ‘ Razing the characters of your renown :
- ‘ Defacing monuments of conquer’d France ;
- ‘ Undoing all, as all had never been !
- \* *Car.* Nephew, what means this passionate discourse ?
- \* This peroration with such circumstance<sup>6</sup> ?
- \* For France, ’tis ours ; and we will keep it still.
- \* *Glo.* Ay, uncle, we will keep it, if we can ;
- \* But now it is impossible we should :
- Suffolk, the new-made duke that rules the roast,
- ‘ Hath given the duchies of Anjou and Maine
- \* Unto the poor king Reignier, whose large style
- \* Agrees not with the leanness of his purse<sup>7</sup>.
- \* *Sal.* Now, by the death of him that died for all,
- \* These counties were the keys of Normandy :—
- But wherefore weeps Warwick, my valiant son ?
- ‘ *War.* For grief, that they are past recovery :
- ‘ For, were there hope to conquer them again,
- ‘ My sword should shed hot blood, mine eyes no tears.
- ‘ Anjou and Maine ! myself did win them both ;
- ‘ Those provinces these arms of mine did conquer :
- ‘ And are the cities, that I got with wounds,

<sup>6</sup> This speech crowded with so many circumstances of aggravation.

<sup>7</sup> King Reignier, her father, for all his *long style*, had too short a purse to send his daughter honourably to the king her spouse. *Holinshed.*

- \* Deliver'd up again with peaceful words<sup>8</sup>?
  - \* Mort Dieu!
  - \* York. For Suffolk's duke—may he be suffocate,
  - \* That dims the honour of this warlike isle!
  - \* France should have torn and rent my very heart,
  - \* Before I would have yielded to this league.
  - \* I never read but England's kings have had
  - \* Large sums of gold, and dowries, with their wives:
  - \* And our King Henry gives away his own,
  - \* To match with her that brings no vantages.
  - \* Glo. A proper jest, and never heard before,
  - \* That Suffolk should demand a whole fifteenth,
  - \* For costs and charges in transporting her!
  - \* She should have staid in France, and starv'd in France,
  - \* Before——
  - \* Car. My lord of Gloster, now you grow too hot;
  - \* It was the pleasure of my lord the king.
  - \* Glo. My lord of Winchester, I know your mind;
  - \* 'Tis not my speeches that you do mislike,
  - \* But 'tis my presence that doth trouble you.
  - \* Rancour will out: Proud prelate, in thy face
  - \* I see thy fury: if I longer stay,
  - \* We shall begin our ancient bickerings.
- Lordings, farewell; and say, when I am gone,  
I prophesied—France will be lost ere long. [Exit.]
- Car. So, there goes our protector in a rage.
- 'Tis known to you he is mine enemy:
- \* Nay, more, an enemy unto you all;
  - \* And no great friend, I fear me, to the king.
  - \* Consider, lords, he is the next of blood,

<sup>8</sup> The indignation of Warwick is natural, but might have been better expressed: there is a kind of jingle intended in *wounds* and *words*. In the old play the jingle is different. ‘And must that then which we won with our *swords*, be given away with *words*?’

- \* And heir apparent to the English crown;
- \* Had Henry got an empire by his marriage,
- \* And all the wealthy kingdoms of the west,
- \* There's reason he should be displeas'd at it.
- \* Look to it, lords; let not his smoothing words
- \* Bewitch your hearts; be wise, and circumspect.
- \* What though the common people favour him,
- \* Calling him—*Humphrey the good duke of Gloster*;
- \* Clapping their hands, and crying with loud voice—
- \* *Jesu maintain your royal excellence!*
- \* With—*God preserve the good duke Humphrey!*
- \* I fear me, lords, for all this flattering gloss,
- \* He will be found a dangerous protector.
- \* *Buck.* Why should he then protect our sovereign,
- \* He being of age to govern of himself?—
- \* Cousin of Somerset, join you with me,
- \* And all together—with the duke of Suffolk,—
- \* We'll quickly hoise Duke Humphrey from his seat.
- \* *Car.* This weighty business will not brook delay;
- \* I'll to the duke of Suffolk presently. [Exit.]
- \* *Som.* Cousin of Buckingham, though Humphrey's pride,
- \* And greatness of his place be grief to us,
- \* Yet let us watch the haughty cardinal;
- \* His insolence is more intolerable
- \* Than all the princes in the land beside;
- \* If Gloster be displac'd, he'll be protector.
- Buck.* Or thou, or I, Somerset, will be protector,
- \* Despight Duke Humphrey, or the cardinal.

[*Exeunt BUCKINGHAM and SOMERSET.*]

- Sal.* Pride went before, ambition follows him.
- \* While these do labour for their own preferment,
- \* Behoves it us to labour for the realm.
- \* I never saw but Humphrey duke of Gloster
- \* Did bear him like a noble gentleman.

- ‘ Oft have I seen the haughty cardinal—
- ‘ More like a soldier, than a man o’ the church,
- ‘ As stout, and proud, as he were lord of all,—
- ‘ Swear like a ruffian, and demean himself
- ‘ Unlike the ruler of a common-weal.—
- ‘ Warwick, my son, the comfort of my age !
- ‘ Thy deeds, thy plainness, and thy house-keeping;
- ‘ Hath won the greatest favour of the commons,
- ‘ Excepting none but good duke Humphrey.—
- ‘ And, brother York<sup>9</sup>, thy acts in Ireland,
- ‘ In bringing them to civil discipline <sup>10</sup>;
- ‘ Thy late exploits, done in the heart of France,
- ‘ When thou wert regent for our sovereign,
- ‘ Have made thee fear’d, and honour’d, of the people :—
- ‘ Join we together, for the publick good ;
- ‘ In what we can to bridle and suppress
- ‘ The pride of Suffolk, and the cardinal,
- ‘ With Somerset’s and Buckingham’s ambition ;
- ‘ And, as we may, cherish Duke Humphrey’s deeds,
- ‘ While they do tend the profit of the land.
- \* *War.* So God help Warwick, as he loves the land,
- \* *And common profit of his country !*
- \* *York.* And so says York, for he hath greatest cause.

<sup>9</sup> Richard Plantagenet, duke of York, married Cicely, the daughter of Ralf Neville, earl of Westmoreland, by Joan, daughter to John of Gaunt, duke of Lancaster, by his third wife, dame Catherine Swinford. Richard Neville, earl of Salisbury, was son to the earl of Westmoreland by a second wife. He married Alice, only daughter of Thomas Montacute, earl of Salisbury, who was killed at the siege of Orleans (see Part I. of this play, Act. i. Sc. 3), and in consequence of that alliance obtained the title of Salisbury in 1428. His eldest son, Richard; having married the sister and heir of Henry Beauchamp, earl of Warwick, was created earl of Warwick, 1449.

<sup>10</sup> This is an anachronism. The present scene is in 1445 ; but Richard, duke of York, was not viceroy of Ireland till 1449.

*Sal.* Then let's make haste away, and look unto the main.

*War.* Unto the main ! O father, Maine is lost ;  
That Maine, which by main force Warwick did win,  
\* And would have kept, so long as breath did last :  
Main chance, father, you meant ; but I meant Maine ;  
Which I will win from France, or else be slain.

[*Exeunt WARWICK and SALISBURY.*

*York.* Anjou and Maine are given to the French ;  
\* Paris is lost ; the state of Normandy  
\* Stands on a tickle<sup>11</sup> point, now they are gone :  
\* Suffolk concluded on the articles ;  
\* The peers agreed ; and Henry was well pleas'd,  
\* To change two dukedoms for a duke's fair daughter.  
\* I cannot blame them all ; What is't to them ?  
\* 'Tis thine they give away, and not their own.  
\* Pirates may make cheap pennyworths of their  
    pillage,  
\* And purchase friends, and give to courtesans,  
\* Still revelling, like lords, till all be gone :  
\* While-as the silly owner of the goods  
\* Weeps over them, and wrings his hapless hands,  
\* And shakes his head, and trembling stands aloof,  
\* While all is shar'd, and all is borne away ;  
\* Ready to starve, and dare not touch his own.  
\* So York must sit, and fret, and bite his tongue,  
\* While his own lands are bargain'd for, and sold.

<sup>11</sup> *Tickle* is frequently used for *ticklish* by ancient writers :—

‘ Time is *tickell* : we may match time in this,  
For be even as *tickell* as time is.’

*Hewwood's Epigrams*, 1562.

‘ Now stands our fortune on a *tickle* point.’

*Jeronymo*, 1605.

‘ — the uncertainty of dignities, the flattering of feigned friends,  
and the *tickle* trust to worldly princes.’—*Cavendish's Life of Wol-*  
*sey*, ad finem. Ed. 1825.

\* Methinks, the realms of England, France, and Ireland,

\* Bear that proportion to my flesh and blood,

\* As did the fatal brand Althea burn'd,

\* Unto the prince's heart of Calydon<sup>12</sup>.

Anjou and Maine, both given unto the French!

Cold news for me; for I had hope of France,

Even as I have of fertile England's soil.

A day will come, when York shall claim his own;

And therefore I will take the Nevils' parts,

And make a show of love to proud Duke Humphrey,

And, when I spy advantage, claim the crown,

For that's the golden mark I seek to hit:

Nor shall proud Lancaster usurp my right,

Nor hold his sceptre in his childish fist,

Nor wear the diadem upon his head,

Whose church-like humours fit not for a crown.

Then, York, be still awhile, till time do serve:

Watch thou, and wake, when others be asleep,

To pry into the secrets of the state;

Till Henry, surfeiting in joys of love,

With his new bride, and England's dear bought queen,

And Humphrey with the peers be fall'n at jars:

Then will I raise aloft the milk-white rose,

With whose sweet smell the air shall be perfum'd;

And in my standard bear the arms of York,

To grapple with the house of Lancaster;

And, force perforce, I'll make him yield the crown,

Whose bookish rule hath pull'd fair England down.

[Exit.

<sup>12</sup> *Meleager*; whose life was to continue only so long as a certain firebrand should last. His mother Althea having thrown it into the fire, he expired in torment.

SCENE II. *The same.*

*A Room in the Duke of Gloster's House.*

*Enter GLOSTER and the Duchess.*

*Duch.* Why droops my lord, like over-ripen'd corn,  
Hanging the head at Ceres' plenteous load?

\* Why doth the great Duke Humphrey knit his  
brows,

\* As frowning at the favours of the world?  
\* Why are thine eyes fix'd to the sullen earth,  
\* Gazing on that which seems to dim thy sight?  
‘ What seest thou there? King Henry's diadem,  
\* Enchas'd with all the honours of the world?  
\* If so, gaze on, and grovel on thy face,  
\* Until thy head be circled with the same.  
‘ Put forth thy hand, reach at the glorious gold:—  
‘ What, is't too short? I'll lengthen it with mine:  
\* And having both together heav'd it up,  
\* We'll both together lift our heads to heaven;  
\* And never more abase our sight so low,  
\* As to vouchsafe one glance unto the ground.

‘ *Glo.* O Nell, sweet Nell, if thou dost love thy  
lord,

\* Banish the canker of ambitious thoughts:  
\* And may that thought, when I imagine ill,  
\* Against my king and nephew, virtuous Henry,  
\* Be my last breathing in this mortal world!  
‘ My troublous dream this night doth make me sad..

‘ *Duch.* What dream'd my lord? tell me, and I'll  
requite it

‘ With sweet rehearsal of my morning's dream.

‘ *Glo.* Methought, this staff, mine office-badge in  
court,

‘ Was broke in twain, by whom, I have forgot,

- ‘ But, as I think, it was by the cardinal;
- ‘ And on the pieces of the broken wand
- ‘ Were plac’d the heads of Edmond duke of So-
- merset,
- ‘ And William de la Poole, first duke of Suffolk.
- ‘ This was my dream; what it doth bode, God knows.

‘ *Duch.* Tut, this was nothing but an argument,  
That he that breaks a stick of Gloster’s grove,  
‘ Shall lose his head for his presumption.  
‘ But list to me, my Humphrey, my sweet duke:  
‘ Methought, I sat in seat of majesty,  
‘ In the cathedral church of Westminster,  
‘ And in that chair where kings and queens are  
    crown’d;  
‘ Where Henry, and dame Margaret, kneel’d to me,  
‘ And on my head did set the diadem.

‘ *Glo.* Nay, Eleanor, then must I chide outright:  
\* Presumptuous dame, ill nurtur’d<sup>1</sup> Eleanor!

Art thou not second woman in the realm;  
And the protector’s wife, belov’d of him?  
\* Hast thou not worldly pleasure at command,  
\* Above the reach or compass of thy thought?  
And wilt thou still be hammering treachery,  
\* To tumble down thy husband, and thyself,  
\* From top of honour to disgrace’s feet?

Away from me, and let me hear no more.

‘ *Duch.* What, what, my lord! are you so choleric  
‘ With Eleanor, for telling but her dream?  
‘ Next time, I’ll keep my dreams unto myself,  
‘ And not be check’d.

‘ *Glo.* Nay, be not angry, I am pleas’d again.

<sup>1</sup> *Ill nurtur’d* is *ill educated*.

*Enter a Messenger.*

- ‘ *Mess.* My lord protector, ’tis his highness’ pleasure,
- ‘ You do prepare to ride unto Saint Albans,
- ‘ Whereas<sup>2</sup> the king and queen do mean to hawk.
- Glo.* I go—Come, Nell, thou wilt ride with us?
- ‘ *Duch.* Yes, good my lord, I’ll follow presently.

[*Exeunt GLOSTER and Messenger.*

- ‘ Follow I must, I cannot go before;
- \* While Gloster bears this base and humble mind.
- \* Were I a man, a duke, and next of blood,
- \* I would remove these tedious stumbling-blocks,
- \* And smooth my way upon their headless necks:
- \* And, being a woman, I will not be slack
- \* To play my part in fortune’s pageant.
- ‘ Where are you there? Sir John<sup>3</sup>! nay, fear not,
- man,
- ‘ We are alone; here’s none but thee, and I.

*Enter HUME.*

*Hume.* Jesu preserve your royal majesty!

- ‘ *Duch.* What say’st thou, majesty! I am but grace.

*Hume.* But, by the grace of God, and Hume’s advice,

- ‘ Your grace’s title shall be multiplied.

<sup>2</sup> Whereas for where; a common substitution in old language, as where is often used for whereas.

‘ ————— At Agincourt that fought,  
Whereas rebellious France upon her knees was brought.’  
*Drayton’s Polyolbion*, xvi.

‘ I dream’d the nymph that o’er my fancy reigns  
Came to a part whereas I paus’d alone.’

*Lord Sterline’s Fifty-first Sonnet*, 1604.

<sup>3</sup> A title frequently bestowed on the clergy. See the first note on the *Merry Wives of Windsor*.

*Duch.* What say'st thou, man? hast thou as yet conferr'd

- ‘ With Margery Jourdain, the cunning witch<sup>4</sup>;
- ‘ And Roger Bolingbroke, the conjurer?
- ‘ And will they undertake to do me good?
- ‘ *Hume.* This they have promised,—to show your highness
- ‘ A spirit rais'd from depth of under ground,
- ‘ That shall make answer to such questions,
- ‘ As by your grace shall be propounded him.
- ‘ *Duch.* It is enough; I'll think upon the questions:
- ‘ When from Saint Albans we do make return,
- ‘ We'll see these things effected to the full.
- ‘ Here, Hume, take this reward; make merry, man,
- ‘ With thy confederates in this weighty cause.

[Exit Duchess.

- \* *Hume.* Hume must make merry with the duchess' gold;
- ‘ Marry, and shall. But how now, Sir John Hume?
- ‘ Seal up your lips, and give no words but—mum!
- ‘ The business asketh silent secrecy.
- \* Dame Eleanor gives gold, to bring the witch:
- \* Gold cannot come amiss, were she a devil.
- ‘ Yet have I gold, flies from another coast:
- ‘ I dare not say, from the rich cardinal,
- ‘ And from the great and new-made duke of Suffolk;

<sup>4</sup> It appears from Rymer's *Fœdera*, vol. x. p. 505, that in the tenth year of Henry VI. *Margery Jourdemayn*, John Virley Clerk, and Friar John Ashwell, were, on the ninth of May, brought from Windsor by the constable of the castle, to which they had been committed for sorcery, before the council at Westminster, and afterwards committed to the custody of the Lord Chancellor. It was ordered that whenever the said Virley and Ashwell should find security for their good behaviour they should be set at liberty, and in like manner that Jourdemayn should be discharged on her husband's finding security. This woman was afterwards burned in Smithfield, as stated in the play, and also in the *Chronicles*.

- ‘ Yet I do find it so : for, to be plain,
- ‘ They, knowing dame Eleanor’s aspiring humour,
- ‘ Have hired me to undermine the duchess,
- ‘ And buz these conjurations in her brain.
- \* They say, A crafty knave does need no broker<sup>5</sup>;
- \* Yet am I Suffolk and the cardinal’s broker.
- \* Hume, if you take not heed, you shall go near
- \* To call them both—a pair of crafty knaves.
- \* Well, so it stands : And thus, I fear, at last,
- \* Hume’s knavery will be the duchess’ wreck ;
- \* And her attainture will be Humphrey’s fall :
- \* Sort how it will<sup>6</sup>, I shall have gold for all. [Exit.]

### SCENE III.

*The same. A Room in the Palace.*

*Enter PETER, and Others, with Petitions.*

- ‘ 1 Pet. My masters, let’s stand close ; my lord
- ‘ protector will come this way by and by, and then
- ‘ we may deliver our supplications in the quill<sup>1</sup>.

<sup>5</sup> This expression was proverbial. It occurs in the old play, *A Knacke to know a Knave*, 1594 :—

‘ ————— some will say

*A crafty knave needs no broker,*

But here is a craftie knave and a broker too.’

It is to be found in Ray’s Collection of Proverbs.

<sup>6</sup> Let the issue be what it will. See note on *Taming of the Shrew*, Act iv. Sc. 3.

<sup>1</sup> There have been some strange conjectures in explanation of this phrase, *in the quill*. Steevens says that it may mean no more than *written* or *penned* supplications. Mr. Tollet thinks it means *with great exactness and observance of form*, in allusion to the *quilled* or plaited ruffs. Hawkins suggests that it may be the same with the French *en quille*, said of a man when he stands upright upon his feet, without moving from the place, in allusion to *quille*, a ninepin. It appears to me to be nothing more than an intention to mark the vulgar pronunciation of ‘ *in the coil*,’ i.e. *in the bustle*. This word is spelt in the old dictionaries *quoil*, and was no doubt often pronounced by ignorant persons *quile* or *quill*.

‘ 2 Pet. Marry, the Lord protect him, for he’s a  
good man ! Jesu bless him !

*Enter SUFFOLK, and QUEEN MARGARET.*

\* 1 Pet. Here ‘a comes, methinks, and the queen  
with him : I’ll be the first, sure.

‘ 2 Pet. Come back, fool ; this is the duke of  
Suffolk, and not my lord protector.

‘ Suf. How now, fellow ? wouldst any thing with  
me ?

‘ 1 Pet. I pray, my lord, pardon me ! I took ye  
for my lord protector.

‘ Q. Mar. [Reading the superscription.] To my  
lord protector ! are your supplications to his lord-  
ship ? Let me see them : What is thine ?

‘ 1 Pet. Mine is, an’t please your grace, against  
John Goodman, my lord cardinal’s man, for keep-  
ing my house, and lands, and wife and all, from  
me.

Suf. Thy wife too ? that is some wrong indeed<sup>2</sup>.—What’s yours ?—What’s here ? [Reads.] Against  
the duke of Suffolk, for enclosing the commons of  
Melford.—How now, sir knave ?

2 Pet. Alas, sir, I am but a poor petitioner of  
our whole township.

Peter. [Presenting his petition.] Against my  
master, Thomas Horner, for saying, That the duke  
of York was rightful heir to the crown.

‘ Q. Mar. What say’st thou ? Did the Duke of  
York say, he was rightful heir to the crown ?

‘ Peter. That my master was ? No, forsooth : my

<sup>2</sup> This wrong seems to have been sometimes practised in Shakespeare’s time. Among the Lansdowne MSS. we meet with the following singular petition :—‘ Julius Bogarucius to the Lord Treasurer, in Latin, complaining that the Master of the Rolls keeps his wife from him in his own house, and wishes he may not teach her to be a papist.’

\* master said, That he was; and that the king was  
\* an usurper<sup>3</sup>.

*Suf.* Who is there? [Enter Servants.]—Take this fellow in, and send for his master with a pur-sivant presently:—we'll hear more of your matter before the king. [Exeunt Servants, with Peter.

\* *Q. Mar.* And as for you, that love to be pro-tected

\* Under the wings of our protector's grace,  
\* Begin your suits anew, and sue to him.

[Tears the Petition.

\* Away, base cullions<sup>4</sup>!—Suffolk, let them go.  
\* *All.* Come, let's be gone. [Exeunt Petitioners.  
\* *Q. Mar.* My lord of Suffolk, say, is this the guise,  
\* Is this the fashion in the court of England?  
\* Is this the government of Britain's isle,  
\* And this the royalty of Albion's king?  
\* What, shall King Henry be a pupil still,  
\* Under the surly Gloster's governance?  
\* Am I a queen in title and in style,  
\* And must be made a subject to a duke?  
\* I tell thee, Poole, when in the city Tours  
\* Thou rann'st a tilt in honour of my love,  
\* And stol'st away the ladies' hearts of France;  
\* I thought King Henry had resembled thee,  
\* In courage, courtship, and proportion:  
\* But all his mind is bent to holiness,  
\* To number *Ave-Maries* on his beads:  
\* His champions are—the prophets and apostles;  
\* His weapons, holy saws of sacred writ;  
\* His study in his tilt-yard, and his loves  
\* Are brazen images of canonized saints.

<sup>3</sup> The quarto reads 'an usurper.'

'Queen. An usurper thou would'st say,  
Ay—an usurper.'

<sup>4</sup> i. e. scoundrels; from *coglioni*, Ital.

- \* I would, the college of cardinals
- \* Would choose him pope, and carry him to Rome,
- \* And set the triple crown upon his head;
- \* That were a state fit for his holiness.  
 ‘ *Suf.* Madam, be patient; as I was cause
- ‘ Your highness came to England, so will I
- ‘ In England work your grace’s full content.
- \* *Q. Mar.* Beside the haught protector, have we  
 Beaufort,
- \* The imperious churchman; Somerset, Bucking-  
 ham,
- \* And grumbling York: and not the least of these,
- \* But can do more in England than the king.  
 \* *Suf.* And he of these, that can do most of all,
- \* Cannot do more in England than the Nevils:
- \* Salisbury and Warwick are no simple peers.  
 ‘ *Q. Mar.* Not all these lords do vex me half so  
 much,
- ‘ As that proud dame, the lord protector’s wife.
- ‘ She sweeps it through the court with troops of  
 ladies,
- ‘ More like an empress than Duke Humphrey’s wife;  
 Strangers in court do take her for the queen:
- \* She bears a duke’s revenues on her back,
- \* And in her heart she scorns her poverty:
- \* Shall I not live to be aveng’d on her?
- \* Contemptuous base-born callat as she is,
- ‘ She vaunted ’mongst her minions t’other day,  
 The very train of her worst wearing-gown  
 Was better worth than all my father’s lands,
- \* Till Suffolk gave two dukedoms<sup>5</sup> for his daughter.  
 ‘ *Suf.* Madam, myself have lim’d a bush for her<sup>6</sup>;

<sup>5</sup> The duchies of Anjou and Maine, which Henry surrendered to Reignier on his marriage with Margaret. See Sc. i. p. 109.

<sup>6</sup> In the original play:—

‘ I have set *limetwigs* that will entangle them.’

- \* And plac'd a quire of such enticing birds,
- \* That she will light to listen to the lays,
- \* And never mount to trouble you again.
- \* So, let her rest; And, madam, list to me:
- \* For I am bold to counsel you in this.
- \* Although we fancy not the cardinal,
- \* Yet must we join with him, and with the lords,
- \* Till we have brought Duke Humphrey in disgrace.
- \* As for the duke of York, this late complaint<sup>7</sup>
- \* Will make but little for his benefit:
- \* So, one by one, we'll weed them all at last,
- \* And you yourself shall steer the happy helm.

*Enter KING HENRY, YORK, and SOMERSET, conversing with him; DUKE and DUCHESS of GLOSTER, CARDINAL BEAUFORT, BUCKINGHAM, SALISBURY, and WARWICK.*

*K. Hen.* For my part, noble lords; I care not which;  
Or Somerset, or York, all's one to me.

*York.* If York have ill demean'd himself in France,  
Then let him be denay'd<sup>8</sup> the regentship.

*Som.* If Somerset be unworthy of the place,  
Let York be regent, I will yield to him.

*War.* Whether your grace be worthy, yea, or no,  
Dispute not that: York is the worthier.

*Car.* Ambitious Warwick, let thy betters speak.

*War.* The cardinal's not my better in the field.

*Buck.* All in this presence are thy betters, Warwick.

*War.* Warwick may live to be the best of all.

<sup>7</sup> i. e. the complaint of Peter the armourer's man against his master, for saying that York was the rightful king.

<sup>8</sup> Denay is frequently used instead of deny among the old writers: So in Twelfth Night:—

‘ My love can give no place, bide no denay.’

- \* *Sal.* Peace, son;—and show some reason,  
Buckingham,
  - \* Why Somerset should be preferr'd in this.
  - \* *Q. Mar.* Because the king, forsooth, will have  
it so.
  - \* *Glo.* Madam, the king is old enough himself
  - \* To give his censure<sup>9</sup>: these are no women's mat-  
ters.
  - Q. Mar.* If he be old enough, what needs your  
grace
  - \* To be protector of his excellency?
  - \* *Glo.* Madam, I am protector of the realm;
  - \* And, at his pleasure, will resign my place.
  - Suf.* Resign it then, and leave thine insolence.
  - \* Since thou wert king (as who is king, but thou?)
  - \* The commonwealth hath daily run to wreck:
  - \* The Dauphin hath prevail'd beyond the seas;
  - \* And all the peers and nobles of the realm
  - \* Have been as bondmen to thy sovereignty.
  - \* *Car.* The commons hast thou rack'd; the clergy's  
bags
  - \* Are lank and lean with thy extortions.
  - \* *Som.* Thy sumptuous buildings, and thy wife's  
attire,
  - \* Have cost a mass of publick treasury.
  - \* *Buck.* Thy cruelty in execution,
  - \* Upon offenders, hath exceeded law,
  - \* And left thee to the mercy of the law.
  - \* *Q. Mar.* Thy sale of offices, and towns in  
France,—
  - \* If they were known, as the suspect is great,—
  - \* Would make thee quickly hop without thy head.
- [Exit GLOSTER. *The Queen drops her Fan.*

<sup>9</sup> Censure here means simply judgment or opinion: the sense in which it was used by all the writers of the time.

- ‘ Give me my fan : What, minion ! can you not ?  
 [Gives the Duchess a box on the ear.]
- ‘ I cry you mercy, madam ; Was it you ?
- ‘ *Duch.* Was’t I ? yea, I it was, proud French-woman :
- ‘ Could I come near your beauty with my nails,  
 I’d set my ten commandments in your face<sup>10</sup>.
- K. Hen.* Sweet aunt, be quiet ; ‘twas against her will.
- ‘ *Duch.* Against her will ! Good king, look to’t in time :
- ‘ She’ll hamper thee, and dandle thee like a baby :
- \* Though in this place most master wear no breeches,  
 She shall not strike dame Eleanor unreveng’d.

[Exit Duchess.

- \* *Buck.* Lord cardinal, I will follow Eleanor,  
 \* And listen after Humphrey, how he proceeds :  
 \* She’s tickled now ; her fume needs no spurs,  
 \* She’ll gallop fast enough to her destruction.

[Exit BUCKINGHAM.

### Re-enter GLOSTER.

- \* *Glo.* Now, lords, my choler being over-blown,  
 \* With walking once about the quadrangle,  
 \* I come to talk of commonwealth affairs.  
 \* As for your spiteful false objections,

<sup>10</sup> This appears to have been a popular phrase for *the hands* or ten fingers. Thus in Selimus, Emperor of the Turks, 1594 :—‘ I would set a tap abroach and not live in fear of my wife’s ten commandments.’ Again, in Westward Hoe, 1607 :—‘ Your harpy has set his ten commandments on my back.’ ‘ When Xantippe had pulled awaye her housbandes cope from his backe, even in the open streeete, and his familiar compaignons gave him a by warning to avenge suche a naughtie touche or pranke with his tenne comandementes. Gayly saied (quod he), Yea, Marie, that while she and I bee towzing and toplyng together ye may crye to us, one, now go to Socrates ; an other, hold thyne own Xantippe.’—Erasmus’s Apothegms, by Nicholas Udal.

- \* Prove them, and I lie open to the law:
- \* But God in mercy so deal with my soul,
- \* As I in duty love my king and country!
- \* But, to the matter that we have in hand:—
- \* I say my sovereign, York is meetest man
- \* To be your regent in the realm of France.
- \* *Suf.* Before we make election, give me leave
- \* To show some reason, of no little force,
- \* That York is most unmeet of any man.
- \* *York.* I'll tell thee, Suffolk, why I am unmeet.
- \* First, for I cannot flatter thee in pride:
- \* Next, if I be appointed for the place,
- \* My lord of Somerset will keep me here,
- \* Without discharge, money, or furniture,
- \* Till France be won into the Dauphin's hands.
- \* Last time, I danc'd attendance on his will,
- \* Till Paris was besieg'd, famish'd, and lost.
- \* *War.* That I can witness; and a fouler fact
- \* Did never traitor in the land commit.
- \* *Suf.* Peace, headstrong Warwick!
- War.* Image of pride, why should I hold my peace?

*Enter Servants of SUFFOLK, bringing in HORNER  
and PETER.*

- Suf.* Because here is a man accus'd of treason:
- Pray God, the duke of York excuse himself!
- \* *York.* Doth any one accuse York for a traitor?
- \* *K. Hen.* What mean'st thou, Suffolk? tell me:  
What are these?
- \* *Suf.* Please it your majesty, this is the man
- \* That doth accuse his master of high treason:
- \* His words were these;—that Richard, duke of York,
- \* Was rightful heir unto the English crown;
- \* And that your majesty was an usurper.

‘ *K. Hen.* Say, man, were these thy words ?

*Hor.* An’t shall please your majesty, I never said  
nor thought any such matter : God is my witness,  
I am falsely accused by the villain.

‘ *Pet.* By these ten bones<sup>11</sup>, my lords [*holding up*  
‘ *his hands*], he did speak them to me in the garret  
‘ one night, as we were scouring my lord of York’s  
‘ armour.

‘ *York.* Base dunghill villain, and mechanical,  
\* I’ll have thy head for this thy traitor’s speech ;  
‘ I do beseech your royal majesty,  
‘ Let him have all the rigour of the law.

*Hor.* Alas, my lord, hang me, if ever I speake  
the words. My accuser is my prentice; and when  
I did correct him for his fault the other day, he did  
vow upon his knees he would be even with me : I  
have good witness of this ; therefore, I beseech  
your majesty, do not cast away an honest man for  
a villain’s accusation.

‘ *K. Hen.* Uncle, what shall we say to this in law ?

‘ *Glo.* This doom, my lord, if I may judge.

‘ Let Somerset be regent o’er the French,  
‘ Because in York this breeds suspicion :  
‘ And let these have a day appointed them  
‘ For single combat in convenient place ;  
‘ For he hath witness of his servant’s malice :  
‘ This is the law, and this Duke Humphrey’s doom.

<sup>11</sup> We have just heard a duchess threaten to set her *ten commandments* in the face of a queen. We have here again a similar vulgar expression. It is, however, a very ancient popular adjuration, and may be found in many old dramatic pieces. Thus in *Jacke Jugler*; *no date*, blk l. :—

‘ *Jack.* Ye, mary, I tell thee Careawaye is my name.

‘ *Car.* And by these *tenne bones* myne is the same.’

And in *The longer thou livest the more Fool thou art*, 1570 :—

‘ By these *tenne bones* I will, I have sworne.’

Steevens adduces several other instances.

*K. Hen.* Then be it so. My lord of Somerset,  
We make your grace lord regent o'er the French<sup>12</sup>.

*Som.* I humbly thank your royal majesty.

*Hor.* And I accept the combat willingly.

*Pet.* Alas, my lord, I cannot fight; \* for God's  
\* sake, pity my case! the spite of man prevaleth  
\* against me. O, Lord have mercy upon me! I  
\* shall never be able to fight a blow: O Lord, my  
\* heart!

*Glo.* Sirrah, or you must fight, or else be hang'd.

\* *K. Hen.* Away with them to prison: and the day  
\* Of combat shall be the last of the next month.—  
\* Come, Somerset, we'll see thee sent away.

[*Exeunt.*

#### SCENE IV.

*The same. The Duke of Gloster's Garden.*

*Enter MARGERY JOURDAIN, HUME, SOUTHWELL, and BOLINGBROKE.*

\* *Hume.* Come, my masters; the duchess, I tell  
\* you, expects performance of your promises.

\* *Boling.* Master Hume, we are therefore pro-  
\* vided: Will her ladyship behold and hear our  
\* exorcisms<sup>1</sup>?

\* *Hume.* Ay; What else? fear you not her cou-  
\* rage.

\* *Boling.* I have heard her reported to be a wo-

<sup>12</sup> Theobald inserted these two lines from the old play, because without them the king has not declared his assent to Gloster's opinion: and the duke of Somerset is made to thank him for his regency before the king has deputed him to it. Malone supposes that Shakspeare thought Henry's consent to Humphrey's *doom* might be expressed by a nod; and therefore omits the lines.

<sup>1</sup> By *exorcise* Shakspeare invariably means to raise spirits, and not to lay them. Vide note on *All's Well that Ends Well*, Act v. Sc. 3, p. 335.

\* man of an invincible spirit: But it shall be convenient, master Hume, that you be by her aloft, while we be busy below; and so, I pray you, go in God's name, and leave us. [Exit HUME.] Mother Jourdain, be you prostrate, and grovel on the earth;—\* John Southwell, read you; and let us to our work.

*Enter Duchess, above.*

\* *Duch.* Well said, my masters; and welcome all. To this geer<sup>2</sup>; the sooner the better.

\* *Boling.* Patience, good lady; wizards know their times:

Deep night, dark night, the silent<sup>3</sup> of the night,  
‘ The time of night when Troy was set on fire;  
‘ The time when screechowls cry, and ban-dogs<sup>4</sup>  
    howl,

<sup>2</sup> Matter or business.

<sup>3</sup> The old quarto reads ‘ the silence of the night.’ The variation of the copies is worth notice:—

‘ Dark night, dread night, the silence of the night,  
Wherein the furies mask in hellish troops,  
Send up, I charge you, from Cocytus’ lake  
The spirit of Ascalon to come to me,  
To pierce the bowels of this centrick earth,  
And hither come in twinkling of an eye!  
Ascalon, ascend, ascend!—

Warburton, in a learned but erroneous note, wished to prove that an *interlunar* night was meant. Steevens has justly observed that *silent* is here used by the poet as a substantive. So, in *The Tempest*, the *vast* of night is used for the greatest part of it. ‘ The silence of the night,’ *muta silentia noctis*, is a common expression of our elder poetry. Thus in *The Faithful Shepherdess* of Fletcher:—

‘ Through still silence of the night  
    Guided by the glowworm’s light.’

And in the ancient *Interlude of Nature*, blk 1.:—

‘ Who taught the nightingall to record besyly  
    Her strange entunes in silence of the night.’

\* *Ban-dog*, or *band-dog*, any great fierce dog which required to be tied or chained up. ‘ *Canis molossus*, a mastive, beare-dog, or bull-dog.’ It is sometimes called in the dictionaries *canis catenarius*.

- ‘ And spirits walk, and ghosts break up their graves,
- ‘ That time best fits the work we have in hand.
- ‘ Madam, sit you, and fear not; whom we raise,
- ‘ We will make fast within a hallow’d verge.

[*Here they perform the Ceremonies appertaining, and make the Circle; Bolingbroke, or Southwell, reads, Conjuro te, &c. It thunders and lightens terribly; then the Spirit riseth.*

- \* *Spir. Adsum.*
- \* *M. Jourd. Asmath,*
- \* By the eternal God, whose name and power
- \* Thou tremblest at, answer that I shall ask;
- \* For, till thou speak, thou shalt not pass from hence.
- \* *Spir. Ask what thou wilt:—That I had said and done<sup>5</sup>!*

Boling. *First, of the king. What shall of him become?* [Reading out of a Paper.]

*Spir.* The duke yet lives, that Henry shall depose;  
But him outlive, and die a violent death.

[As the Spirit speaks Southwell writes the answer.]

Boling. *What fate awaits the duke of Suffolk?*

*Spir.* By water shall he die, and take his end.

Boling. *What shall befall the duke of Somerset?*

<sup>5</sup> It was anciently believed that spirits, who were raised by incantations, remained above ground, and answered questions with reluctance. See both Lucan and Statius. The Apparition in Macbeth says:—

‘ Dismiss me—Enough! ’

In the quarto of 1600 it is concerted that Bolingbroke should frame a circle, &c. and that she should fall prostrate ‘to whisper with the devils below.’ [Southwell is not in that piece.] Accordingly, as soon as the incantations begin, *Bolingbroke* reads the questions out of a paper, as here. Shakspeare, in a preceding part of this scene, has expressly said that Southwell was to read them. He has here inadvertently followed his original, forgetting that, consistently with what he had already written, he should have deviated from it.

- Spir.* Let him shun castles ;  
 Safer shall he be upon the sandy plains  
 Than where castles mounted stand.  
 \* Have done, for more I hardly can endure.  
*Boling.* Descend to darkness, and the burning lake :  
 \* False fiend, avoid !
- [*Thunder and Lightning.* Spirit descends.]

*Enter YORK and BUCKINGHAM, hastily, with their Guards, and Others.*

- \* *York.* Lay hands upon these traitors, and their trash.  
 \* *Beldame,* I think, we watch'd you at an inch.—  
 \* What, madam, are you there ? the king and commonweal  
 \* Are deeply indebted for this piece of pains ;  
 \* My lord protector will, I doubt it not,  
 \* See you well guerdon'd<sup>6</sup> for these good deserts.  
 \* *Duch.* Not half so bad as thine to England's king,  
 \* Injurious duke ; that threat'st where is no cause.  
 \* *Buck.* True, madam, none at none. What call  
 you this ? [Showing her the papers.]  
 \* Away with them ; let them be clapp'd up close,  
 \* And kept asunder :—You, madam, shall with us :—  
 \* Stafford, take her to thee.—

[*Exit Duchess from above.*]

- \* We'll see your trinkets here all forth-coming ;  
 \* All.—Away !

[*Exeunt Guards, with SOUTH. BOLING. &c.*]

- \* *York.* Lord Buckingham, methinks, you watch'd  
 her well :  
 \* A pretty plot, well chosen to build upon !  
 Now, pray, my lord, let's see the devil's writ.  
 What have we here ? [Reads.]  
*The duke yet lives, that Henry shall depose ;*

<sup>6</sup> Rewarded.

*But him outlive, and die a violent death.*

\* Why, this is just,

\* *Aio te, Exacida, Romanos vincere posse.*

Well, to the rest :

*Tell me, what fate awaits the duke of Suffolk?*

*By water shall he die, and take his end.—*

*What shall betide the duke of Somerset?*

*Let him shun castles;*

*Safer shall he be upon the sandy plains,*

*Than where castles mounted stand.*

\* Come, come, my lords;

\* These oracles are hardly attain'd,

\* And hardly understood.

‘ The king is now in progress toward Saint Albans,

‘ With him the husband of this lovely lady :

‘ Thither go these news, as fast as horse can carry them ;

‘ A sorry breakfast for my lord protector.

‘ *Buck.* Your grace shall give me leave, my lord of York,

‘ To be the post, in hope of his reward.

‘ *York.* At your pleasure, my good lord.—Who’s

‘ within there, ho !

*Enter a Servant.*

‘ Invite my lords of Salisbury, and Warwick,

‘ To sup with me to-morrow night.—Away !

[*Exeunt.*]

## ACT II.

## SCENE I. Saint Albans.

*Enter KING HENRY, QUEEN MARGARET, GLOSTER, Cardinal, and SUFFOLK, with Falconers hollaing.*

‘ *Q. Mar.* Believe me, lords, for flying at the brook<sup>1</sup>,

‘ I saw not better sport these seven years’ day :

‘ Yet, by your leave, the wind was very high;  
And, ten to one, old Joan had not gone out<sup>2</sup>.

‘ *K. Hen.* But what a point, my lord, your falcon made,

‘ And what a pitch she flew above the rest!—

‘ To see how God in all his creatures works !

\* Yea, man and birds, are fain<sup>3</sup> of climbing high.

<sup>1</sup> The falconer’s term for hawking at water-fowl.

<sup>2</sup> Johnson was informed that the meaning here is, ‘ the wind being high, it was ten to one that the old hawk had flown quite away ; a trick which hawks often play their masters in windy weather.’ But surely *not going out* cannot signify *not coming home*. Dr. Percy’s interpretation is entirely opposed to this : he explains it—‘ The wind was so high it was ten to one that old Joan would not have taken her flight at the game.’ Steevens says ‘ The ancient books of hawking do not enable him to decide on the merits of such discordant explanations.’ I think if he had looked into Latham’s Falconry he would have found that Dr. Percy’s is the right explanation. ‘ When you shall come afterward to fly her, she must be altogether guided and governed by her stomach ; yea she will be kept and also lost by the same : for let her fail of that never so little, and every puff of wind will blow her away from you ; nay, if there be no wind stirring, yet she will wheels and sinke away from him and from his voice, that all the time before had lured and trained her up.’ Booke i. p. 60, Ed. 1633.

<sup>3</sup> i. e. fond or glad. Thus Spenser:—

‘ And in her hand she held a mirror bright,  
Wherein her face she often viewed fair.’

*Suf.* No marvel, an it like your majesty,  
My lord protector's hawks do tower so well;  
They know their master loves to be aloft,

\* And bears his thoughts above his falcon's pitch.

' *Glo.* My lord, 'tis but a base ignoble mind  
That mounts no higher than a bird can soar.

' *Car.* I thought as much; he'd be above the  
clouds.

' *Glo.* Ay, my lord cardinal; How think you by  
that?

Were it not good, your grace could fly to heaven?

\* *K. Hen.* The treasury of everlasting joy!

' *Car.* Thy heaven is on earth; thine eyes and  
thoughts

' Beat on a crown<sup>4</sup>, the treasure of thy heart;  
Pernicious protector, dangerous peer,

That smooth'st it so with king and commonweal!

' *Glo.* What, cardinal, is your priesthood grown  
peremptory?

\* *Tantæne animis cœlestibus iræ?*

' Churchmen so hot? good uncle, hide such malice;

' With such holiness can you do it?

' *Suf.* No malice, sir; no more than well becomes

' So good a quarrel, and so bad a peer.

*Glo.* As who, my lord?

*Suf.* Why, as you, my lord;  
An't like your lordly lord protectorship.

*Glo.* Why, Suffolk, England knows thine insolence.

*Q. Mar.* And thy ambition, Gloster.

*K. Hen.* I pr'ythee, peace,

<sup>4</sup> i. e. thy mind is working on a crown. So, in *The Tempest*, Miranda says:—

' For still 'tis beating in my mind.'      Act i. Sc. 2.

And Prospero:—

' Do not infest your mind with beating on  
The strangeness of this business.'      Act v. Sc. 1.

Good queen; and whet not on these furious peers,  
For blessed are the peacemakers on earth<sup>5</sup>.

*Car.* Let me be blessed for the peace I make,  
Against this proud protector, with my sword!

*Glo.* 'Faith, holy uncle, 'would 'twere come to  
that! [Aside to the Cardinal.]

' *Car.* Marry, when thou dar'st. [Aside.]

' *Glo.* Make up no factious numbers for the matter,  
' In thine own person answer thy abuse. [Aside.]

' *Car.* Ay, where thou dar'st not peep: an if thou  
dar'st,

' This evening on the east side of the grove. [Aside.]

' *K. Hen.* How now, my lords?

' *Car.* Believe me, cousin Gloster,  
' Had not your man put up the fowl so suddenly,  
' We had had more sport.—Come with thy two-  
hand-sword<sup>6</sup>. [Aside to GLO.]

*Glo.* True, uncle.

*Car.* Are you advis'd?—the east side of the grove?

*Glo.* Cardinal, I am with you. [Aside.]

*K. Hen.* Why, how now, uncle Gloster?

' *Glo.* Talking of hawking; nothing else, my lord.—  
Now, by God's mother, priest, I'll shave your crown  
for this,

\* Or all my fence<sup>7</sup> shall fail. [Aside.]

\* *Car.* *Medice te ipsum;* } [Aside.]  
' Protector, see to't well, protect yourself. }

*K. Hen.* The winds grow high; so do your sto-  
machs, lords.

<sup>5</sup> Vide St. Matthew, v. 9.

<sup>6</sup> The 'two-hand-sword' was sometimes called the *long sword*, and in common use before the introduction of the rapier. Justice Shallow, in *The Merry Wives of Windsor*, boasts of the exploits he had performed in his youth with this instrument. In the original play the Cardinal desires Gloster to bring his *sword and buckler*.

<sup>7</sup> *Fence* is the art of defence.

- \* How irksome is this musick to my heart!
- \* When such strings jar, what hope of harmony?
- \* I pray, my lords, let me compound this strife.

*Enter an Inhabitant of Saint Albans, crying,  
A Miracle<sup>8</sup>!*

- Glo.* What means this noise?  
*Fellow,* what miracle dost thou proclaim?  
*Inhab.* A miracle! a miracle!  
*Suf.* Come to the king, and tell him what miracle.  
*Inhab.* Forsooth, a blind man at Saint Alban's  
 shrine,  
 Within this half hour, hath receiv'd his sight;  
 A man, that ne'er saw in his life before.  
 ' *K. Hen.* Now, God be prais'd! that to believing  
 souls  
 ' Gives light in darkness, comfort in despair!

*Enter the Mayor of Saint Albans, and his Brethren;  
 and SIMPCOX, borne between two Persons in a  
 Chair; his Wife, and a great Multitude follow-  
 ing.*

- \* *Car.* Here come the townsmen on procession,
- \* To present your highness with the man.
- \* *K. Hen.* Great is his comfort in this earthly vale,
- \* Although by his sight his sin be multiplied.
- \* *Glo.* Stand by, my masters, bring him near the  
 king,
- \* His highness' pleasure is to talk with him.
- \* *K. Hen.* Good fellow, tell us here the circum-  
 stance,

<sup>8</sup> This scene is founded on a story which Sir Thomas More has related, and which he says was communicated to him by his father. The impostor's name is not mentioned; but he was detected by Humphrey Duke of Gloster, and in the manner here represented. See More's Works, p. 184, Edit. 1557.

\* That we for thee may glorify the Lord.

What, hast thou been long blind, and now restor'd?

*Simp.* Born blind, an't please your grace.

*Wife.* Ay, indeed, was he.

*Suf.* What woman is this?

*Wife.* His wife, an't like your worship.

*Glo.* Had'st thou been his mother, thou could'st have better told.

*K. Hen.* Where wert thou born?

*Simp.* At Berwick in the north, an't like your grace.

\* *K. Hen.* Poor soul! God's goodness hath been great to thee:

\* Let never day nor night unhallow'd pass,

\* But still remember what the Lord hath done.

\* *Q. Mar.* Tell me, good fellow, cam'st thou here by chance,

\* Or of devotion, to this holy shrine?

\* *Simp.* God knows, of pure devotion; being call'd

\* A hundred times, and oftner, in my sleep

\* By good Saint Alban; who said,— *Simpcox, come;*

\* *Come, offer at my shrine, and I will help thee.*

\* *Wife.* Most true, forsooth; and many time and oft

\* Myself have heard a voice to call him so.

*Car.* What, art thou lame?

\* *Simp.* Ay, God Almighty help me!

*Suf.* How cam'st thou so?

*Simp.* A fall off a tree.

*Wife.* A plum-tree, master.

*Glo.* How long hast thou been blind?

*Simp.* O, born so, master.

*Glo.* What, and would'st climb a tree?

*Simp.* But that in all my life, when I was a youth.

\* *Wife.* Too true; and bought his climbing very dear.

\* *Glo.* 'Mass, thou lov'dst plums well, that would'st venture so.

- ‘ *Simp.* Alas, good master, my wife desir’d some damsons,  
 ‘ And made me climb, with danger of my life.  
 \* *Glo.* A subtle knave! but yet it shall not serve.—  
 ‘ Let me see thine eyes:—wink now;—now open them:—  
 ‘ In my opinion yet thou see’st not well.

‘ *Simp.* Yes, master, clear as day; I thank God, and Saint Alban.

*Glo.* Say’st thou me so? What colour is this cloak of?

*Simp.* Red, master: red as blood.

*Glo.* Why, that’s well said: What colour is my gown of?

*Simp.* Black, forsooth; coal-black, as jet.

*K. Hen.* Why then, thou know’st what colour jet is of?

*Suf.* And yet, I think, jet did he never see.

*Glo.* But cloaks, and gowns, before this day, a many.

\* *Wife.* Never, before this day, in all his life.

*Glo.* Tell me, sirrah, what’s my name?

*Simp.* Alas, master, I know not.

*Glo.* What’s his name?

*Simp.* I know not.

*Glo.* Nor his?

*Simp.* No, indeed, master.

*Glo.* What’s thine own name?

*Simp.* Saunder Simpcox, an if it please you, master.

*Glo.* Then, Saunder, sit thou there, the lyingest knave.

In Christendom. If thou hadst been born blind, Thou might’st as well have known our names, as thus To name the several colours we do wear.

Sight may distinguish of colours; but suddenly To nominate them all, ’s impossible.—

My lords, Saint Alban here hath done a miracle;  
And would ye not think that cunning to be great,  
That could restore this cripple to his legs?

*Simp.* O, master, that you could!

*Glo.* My masters of Saint Albans, have you not  
beadles in your town, and things called whips?

*May.* Yes, my lord, if it please your grace.

*Glo.* Then send for one presently.

*May.* Sirrah, go fetch the beadle hither straight.

[*Exit an Attendant*

*Glo.* Now fetch me a stool hither by and by.

[*A Stool brought out.*] Now, sirrah, if you mean to  
save yourself from whipping, leap me over this  
stool, and run away.

*Simp.* Alas, master, I am not able to stand alone:  
You go about to torture me in vain.

*Re-enter Attendant, with the Beadle.*

*Glo.* Well, sir, we must have you find your legs.  
Sirrah beadle, whip him till he leap over that same  
stool.

*Bead.* I will, my lord.—Come on, sirrah: off  
with your doublet quickly.

*Simp.* Alas, master, what shall I do? I am not  
able to stand.

[*After the Beadle hath hit him once, he leaps  
over the Stool, and runs away; and the Peo-  
ple follow, and cry, A miracle!*

\* *K. Hen.* O God, seest thou this, and bear'st  
so long?

\* *Q. Mar.* It made me laugh, to see the villain run.

\* *Glo.* Follow the knave; and take this drab away.

\* *Wife.* Alas, sir, we did it for pure need.

*Glo.* Let them be whipped through every market  
town, till they come to Berwick, whence they came.

[*Exeunt Mayor, Beadle, Wife, &c.*

\* *Car.* Duke Humphrey has done a miracle to-day.

- ‘ *Suf.* True; made the lame to leap, and fly away.  
 ‘ *Glo.* But you have done more miracles than I;  
 ‘ You made, in a day, my lord, whole towns to fly.

*Enter BUCKINGHAM.*

- ‘ *K. Hen.* What tidings with our cousin Buckingham?  
 ‘ *Buck.* Such as my heart doth tremble to unfold.  
 ‘ A sort<sup>9</sup> of naughty persons, lewdly<sup>10</sup> bent,—  
 ‘ Under the countenance and confederacy,  
 ‘ Of Lady Eleanor, the protector’s wife,  
 ‘ The ringleader and head of all this rout,—  
 ‘ Have practis’d dangerously against your state,  
 ‘ Dealing with witches; and with conjurers:  
 ‘ Whom we have apprehended in the fact;  
 ‘ Raising up wicked spirits from under ground,  
 ‘ Demanding of King Henry’s life and death,  
 ‘ And other of your highness’ privy council,  
 ‘ As more at large your grace shall understand.  
 ‘ *Car.* And so, my lord protector, by this means  
 ‘ Your lady is forthcoming<sup>11</sup> yet at London.  
 ‘ This news, I think, hath turn’d your weapon’s edge;  
 ‘ ‘Tis like, my lord, you will not keep your hour.

[*Aside to GLOSTER.*

- ‘ *Glo.* Ambitious churchman, leave to afflict my heart!  
 \* Sorrow and grief have vanquish’d all my powers:  
 \* And, vanquish’d as I am, I yield to thee,  
 \* Or to the meanest groom.  
 \* *K. Hen.* O God, what mischiefs work the wicked ones;  
 \* Heaping confusion on their own heads thereby!

<sup>9</sup> A sort is a company. So in King Richard III.:—

‘ A sort of vagabonds, rascals, runaways!’

<sup>10</sup> i. e. wickedly, knavishly. See note on Much Ado About Nothing, Act v. Sc. 1, p. 206.

<sup>11</sup> i. e. your lady is in custody.

- \* *Q. Mar.* Gloster, see here the tainture of thy nest;
  - \* And, look, thyself be faultless, thou wert best.
  - ‘ *Glo. Madam,* for myself, to heaven I do appeal,
  - ‘ How I have lov’d my king, and commonweal :
  - ‘ And, for my wife, I know not how it stands;
  - ‘ Sorry I am to hear what I have heard :
  - ‘ Noble she is ; but if she have forgot
  - ‘ Honour, and virtue, and convers’d with such
  - ‘ As, like to pitch, defile nobility,
  - ‘ I banish her my bed, and company ;
  - ‘ And give her, as a prey, to law, and shame,
  - ‘ That hath dishonour’d Gloster’s honest name.
- ‘ *K. Hen.* Well, for this night, we will repose us here :
- ‘ To-morrow, toward London, back again,
  - ‘ To look into this business thoroughly,
  - ‘ And call these foul offenders to their answers ;
  - ‘ And poise the cause in justice’ equal scales,
  - ‘ Whose beam stands sure, whose rightful cause prevails.

[*Flourish. Exeunt.*]

## SCENE II.

London. *The Duke of York’s Garden.*

*Enter YORK, SALISBURY, and WARWICK.*

- ‘ *York.* Now, my good lords of Salisbury and Warwick,
- ‘ Our simple supper ended, give me leave
- ‘ In this close walk, to satisfy myself,
- ‘ In craving your opinion of my title,
- ‘ Which is infallible to England’s crown.

\* *Sal.* My lord, I long to hear it at full.

*War.* Sweet York, begin; and if thy claim be good,  
The Nevils are thy subjects to command.

*York.* Then thus :—

- ‘ Edward the Third, my lords, had seven sons :

- ‘ The first, Edward the Black Prince, prince of Wales ;
- ‘ The second, William of Hatfield ; and the third,
- ‘ Lionel, duke of Clarence ; next to whom,
- ‘ Was John of Gaunt, the duke of Lancaster ;
- ‘ The fifth, was Edmond Langley, duke of York ;
- ‘ The sixth, was Thomas of Woodstock, duke of Gloster ;
- ‘ William of Windsor was the seventh, and last.
- ‘ Edward, the Black Prince, died before his father ;
- ‘ And left behind him Richard, his only son,
- ‘ Who, after Edward the Third’s death, reign’d as king ;
- ‘ Till Henry Bolingbroke, duke of Lancaster,
- ‘ The eldest son and heir of John of Gaunt,
- ‘ Crown’d by the name of Henry the Fourth,
- ‘ Seiz’d on the realm ; depos’d the rightful king ;
- ‘ Sent his poor queen to France, from whence she came,
- ‘ And him to Pomfret ; where, as all you know<sup>1</sup>,
- ‘ Harmless Richard was murder’d traitorously.
- \* *War.* Father, the duke hath told the truth ;
- \* Thus got the house of Lancaster the crown.
- \* *York.* Which now they hold by force, and not by right ;
- \* For Richard, the first son’s heir being dead,
- \* The issue of the next son should have reign’d.
- \* *Sal.* But William of Hatfield died without an heir.
- \* *York.* The third son, duke of Clarence (from whose line
- \* I claim the crown), had issue—Philippe, a daughter,
- \* Who married Edmund Mortimer, earl of March,

<sup>1</sup> In the original play the words are, ‘as you both know.’ The phraseology of the text is peculiar to Shakspeare : in King Henry IV. Part II. Act iii. Sc. 1, the king, addressing Warwick and Surrey, says :—

‘ Why then, good morrow to you all, my lords.’

- \* Edmund had issue—Roger, earl of March:
- \* Roger had issue—Edmund, Anne, and Eleanor.  
‘*Sal. This Edmund* <sup>2</sup>, in the reign of Bolingbroke,
- ‘ As I have read, laid claim unto the crown;
- ‘ And, but for Owen Glendower, had been king,
- ‘ Who kept him in captivity, till he died <sup>3</sup>.
- \* But, to the rest.

<sup>2</sup> In Act ii. Sc. 5, of the last play, York, to whom this is spoken, is present at the death of Edmund Mortimer in prison; and the reader will recollect him to have been married to Owen Glendower's daughter in the First Part of King Henry IV.

<sup>3</sup> Some of the mistakes of the historians and the drama concerning Edmund Mortimer, earl of March, are noticed in a note to the former play. Where he is introduced an aged and gray haired prisoner in the Tower, and represented as having been confined ‘since Harry Monmouth first began to reign.’ Yet here we are told he was kept in captivity by Owen Glendower till he died. The fact is, that Hall having said Owen Glendower kept his son in law, Lord Grey of Ruthvin, in captivity till he died, and this Lord March having been said by some historians to have married Owen's daughter, the author of this play has confounded them with each other. This Edmund being only six years of age at the death of his father, in 1398, he was delivered by King Henry IV. in ward to his son Henry prince of Wales, and during the whole of that reign, being a minor, and related to the family on the throne, he was under the particular care of the king. At the age of ten years, in 1402, he headed a body of Herefordshire men against Owen Glendower, and was taken prisoner by him. The Percies, in the manifesto they published before the battle of Shrewsbury, speak of him as rightful heir to the crown, whom Owen had confined, and whom, finding for political reasons that the king would not ransom him, they at their own charges had ransomed. If he was at the battle of Shrewsbury, he was probably brought there against his will, to grace their cause, and was under the care of the king soon after. Great trust was reposed in this earl of March during the whole reign of King Henry V. In the sixth year of that king he was at the siege of Fresnes, with the earl of Salisbury; and soon afterwards with the king himself at the siege of Melun. In the same year he was made lieutenant of Normandy; was at Melun with Henry to treat of his marriage with Catherine; and accompanied that queen when she returned from France with the corpse of her husband, in 1422, and died two years afterwards at his castle of Trim, in Ireland.

‘ *York.* His eldest sister, Anne,  
 ‘ My mother being heir unto the crown,  
 ‘ Married Richard, earl of Cambridge; who was son  
 ‘ To Edmund Langley, Edward the Third’s fifth son.  
 ‘ By her I claim the kingdom: she was heir  
 ‘ To Roger, earl of March; who was the son  
 ‘ Of Edmund Mortimer; who married Philippe,  
 ‘ Sole daughter unto Lionel, duke of Clarence:  
 ‘ So, if the issue of the elder son  
 ‘ Succeed before the younger, I am king.

‘ *War.* What plain proceedings are more plain  
 than this?

‘ Henry doth claim the crown from John of Gaunt,  
 ‘ The fourth son; York claims it from the third.  
 ‘ Till Lionel’s issue fails, his should not reign:  
 ‘ It fails not yet; but flourishes in thee,  
 ‘ And in thy sons, fair slips of such a stock.—  
 ‘ Then, father Salisbury, kneel we both together;  
 ‘ And, in this private plot<sup>4</sup>, be we the first,  
 ‘ That shall salute our rightful sovereign  
 ‘ With honour of his birthright to the crown.

*Both.* Long live our sovereign Richard, England’s  
 king!

‘ *York.* We thank you, lords. But I am not your  
 king  
 ‘ Till I be crown’d; and that my sword be stain’d  
 ‘ With heart-blood of the house of Lancaster.  
 \* And that’s not suddenly to be perform’d;  
 \* But with advice and silent secrecy.  
 \* Do you, as I do, in these dangerous days,  
 \* Wink at the duke of Suffolk’s insolence,  
 \* At Beaufort’s pride, at Somerset’s ambition,  
 \* At Buckingham, and all the crew of them,  
 \* Till they have snar’d the shepherd of the flock,  
 \* That virtuous prince, the good Duke Humphrey:

<sup>4</sup> Sequestered spot.

- \* 'Tis that they seek: and they, in seeking that,
- \* Shall find their deaths, if York can prophesy.
- \* *Sal.* Mylord, break we off; we know your mind at full.
- ' *War.* My heart assures me, that the earl of Warwick
- ' Shall one day make the duke of York a king.
- ' *York.* And, Nevil, this I do assure myself,—
- ' Richard shall live to make the earl of Warwick
- ' The greatest man in England, but the king.

[*Exeunt.*

### SCENE III. *The same. A Hall of Justice.*

*Trumpets sounded.* Enter KING HENRY, QUEEN MARGARET, GLOSTER, YORK, SUFFOLK, and SALISBURY; the Duchess of Gloster, MARGERY JOURDAIN, SOUTHWELL, HUME, and BOLINGBROKE, under guard.

- ' *K. Hen.* Stand forth, dame Eleanor Cobham, Gloster's wife:
- ' In sight of God, and us, your guilt is great;
- ' Receive the sentence of the law, for sins
- ' Such as by God's book are adjug'd to death.—
- \* You four, from hence to prison back again;

[*To JOURD. &c.*

- \* From thence, unto the place of execution:
- \* The witch in Smithfield shall be burn'd to ashes,
- \* And you three shall be strangled on the gallows.—
- ' You, madam, for you are more nobly born,
- ' Despoiled of your honour in your life,
- ' Shall after three days' open penance done,
- ' Live in your country here, in banishment,
- ' With Sir John Stanley, in the Isle of Man.
- ' *Duch.* Welcome is banishment, welcome were my death.

- \* *Glo.* Eleanor, the law, thou seest, hath judged thee;
- \* I cannot justify whom the law condemns.—

[*Exeunt the Duchess, and the other prisoners guarded.*

- ‘ Mine eyes are full of tears, my heart of grief.
- ‘ Ah, Humphrey, this dishonour in thine age
- ‘ Will bring thy head with sorrow to the ground !
- ‘ I beseech your majesty, give me leave to go ;
- ‘ Sorrow would solace, and mine age would ease<sup>1</sup>.
- ‘ *K. Hen.* Stay, Humphrey duke of Gloster : ere thou go,
- ‘ Give up thy staff ; Henry will to himself
- ‘ Protector be : and God shall be my hope,
- ‘ My stay, my guide, and lantern to my feet<sup>2</sup> ;
- ‘ And go in peace, Humphrey ; no less belov’d,
- ‘ Than when thou wert protector to thy king.

- \* *Q. Mar.* I see no reason, why a king of years
- \* Should be to be protected like a child.—
- ‘ God and King Henry govern England’s helm :
- ‘ Give up your staff, sir, and the king his realm.
- ‘ *Glo.* My staff ?—here, noble Henry, is my staff ;
- ‘ As willingly do I the same resign,
- ‘ As e’er thy father Henry made it mine ;
- And even as willingly at thy feet I leave it,
- As others would ambitiously receive it.

- ‘ Farewell, good king : When I am dead and gone,  
May honourable peace attend thy throne ! [Exit.

- \* *Q. Mar.* Why, now is Henry king, and Margaret queen ;
- \* And Humphrey, duke of Gloster, scarce himself,
- \* That bears so shrewd a maim ; two pulls at once,—
- \* His lady banish’d, and a limb lopp’d off.

<sup>1</sup> i. e. sorrow requires solace, and age requires ease.

<sup>2</sup> The image is probably from our Liturgy :—‘ A lantern to my feet, and a light to my paths.’

- \* This staff of honour raught<sup>3</sup>, there let it stand,  
‘ Where it best fits to be, in Henry’s hand.
- \* *Suf.* Thus droops this lofty pine, and hangs his sprays;
- \* Thus Eleanor’s pride dies in her youngest days<sup>4</sup>.  
‘ *York.* Lords, let him go<sup>5</sup>.—Please it your majesty,
- ‘ This is the day appointed for the combat;  
‘ And ready are the appellant and defendant,  
‘ The armourer and his man, to enter the lists,  
‘ So please your highness to behold the fight.
- \* *Q. Mar.* Ay, good my lord; for purposely therefore
- \* Left I the court, to see this quarrel tried.  
‘ *K. Hen.* O’ God’s name, see the lists and all things fit;
- ‘ Here let them end it, and God defend the right!  
\* *York.* I never saw a fellow worse bested<sup>6</sup>,
- \* Or more afraid to fight, than is the appellant,  
\* The servant of this armourer, my lords.

<sup>3</sup> *Raught* is the ancient preterite of the verb *reach*. Shakespeare uses it again in *Antony and Cleopatra*, Act iv. Sc. 9:—‘ The hand of death has *raught* him.’ We have it again in *Love’s Labour’s Lost*, Act iv. Sc. 2. Spenser also uses it frequently:—

‘ Sir Guyon’s sword he lightly to him *raught*.’

*F. Q. II. viii. 11.*

It is true that it is sometimes used by old writers in the sense of *snatched* or *obtained by violence*, but the instances are rare. Here, and wherever Shakspeare uses it, means *reached*, *attained unto*. This passage has been absurdly pointed in the late editions. The punctuation of the first folio, which I have followed, need not have been disturbed.

<sup>4</sup> *Her* in this line relates to *pride*, and not to *Eleanor*. ‘ The pride of Eleanor dies before it has reached maturity.’

<sup>5</sup> i. e. let him pass out of your thoughts. Duke Humphrey had already left the stage.

<sup>6</sup> In a worse plight.

*Enter, on one side, HORNER, and his neighbours, drinking to him so much that he is drunk; and he enters bearing his staff with a sand-bag fastened to it<sup>7</sup>; a drum before him; at the other side, PETER, with a drum and a similar staff; accompanied by Prentices drinking to him.*

1 *Neigh.* Here, neighbour Horner, I drink to you in a cup of sack; And fear not, neighbour, you shall do well enough.

2 *Neigh.* And here, neighbour, here's a cup of charneco<sup>8</sup>.

3 *Neigh.* And here's a pot of good double beer, neighbour: drink, and fear not your man.

*Hor.* Let it come, i'faith, and I'll pledge you all; And a fig for Peter!

1 *Pren.* Here Peter, I drink to thee; and be not afraid.

2 *Pren.* Be merry, Peter, and fear not thy master; fight for credit of the prentices.

*Peter.* I thank you all: \* drink, and pray for me,

<sup>7</sup> As, according to the old law of duels, knights were to fight with the lance and the sword, so those of inferior rank fought with an ebon staff, or battoon, to the farther end of which was fixed a bag crammed hard with sand. Butler has alluded to this custom in Hudibras:—

‘ Engag'd with money bags, as bold  
As men with sand bags did of old.’

The practice must have been of great antiquity, being mentioned by St. Chrysostom.

<sup>8</sup> *Charneco* appears to have been a kind of sweet wine. Warburton imagines that it may have had its name from *charneca*, the Spanish name for a species of turpentine tree; but Steevens says *Charneco* is the name of a village in Portugal where this wine was made. It is frequently mentioned by old writers. Thus in Wit's Miserie, or the World's Madness, 1596, it is said that ‘ three cups of charneco fasting is the only medicine for the fleghm.’ And in the Puritan, a comedy, ‘ Come, my inestimable bullies, we'll talk of your noble acts in sparkling charneco.’

\* I pray you; for, I think, I have taken my last.  
 \* draught in this world<sup>9</sup>.—Here, Robin, an if I die,  
 I give thee my apron; and, Will, thou shalt have my  
 hammer:—and here, Tom, take all the money that  
 I have.—O Lord, bless me, I pray God! for I am  
 never able to deal with my master, he hath learnt so  
 much fence already.

*Sal.* Come, leave your drinking, and fall to blows.  
 —Sirrah, what's thy name?

*Peter.* Peter, forsooth.

*Sal.* Peter! what more?

*Peter.* Thump.

*Sal.* Thump! then see thou thump thy master well.

*Hor.* Masters, I am come hither, as it were, upon  
 my man's instigation, to prove him a knave, and myself  
 an honest man: \* and touching the duke of  
 \* York,—will take my death, I never meant him  
 any ill, nor the king, nor the queen: \* And, there-  
 \* fore, Peter, have at thee with a downright blow,  
 as Bevis of Southampton fell upon Ascapart<sup>10</sup>.

\* *York.* Despatch:—this knave's tongue begins  
 to double<sup>11</sup>.  
 \* Sound trumpets, alarum to the combatants.

[*Alarum.* *They fight, and Peter strikes down his Master.*

<sup>9</sup> Gay has borrowed this idea in his *What d'ye call it*, where Peascod says:—

‘Stay, let me pledge—’tis my last earthly liquor.’

Peascod's subsequent bequest is likewise copied from Peter's division of his moveables.

<sup>10</sup> Warburton added this allusion to *Bevis* and *Ascapart* from the old quarto. The story of this knight and giant were familiar to our ancestors; their effigies are still preserved on the gates of Southampton.

<sup>11</sup> This is from Holinshed, whose narrative Shakspeare has deserted in making the armourer confess treason:—‘ His neighbours gave him wine and strong drinke in such excessive sort, that he was therewith distempered, and reeled as he went, and so was slaine without guilt. As for the false servant, he lived

*Hor.* Hold, Peter, hold! I confess, I confess treason. [Dies.]

\* *York.* Take away his weapon;—Fellow,  
\* Thank God, and the good wine in thy master's way.  
‘ *Peter.* O God! have I overcome mine enemies  
‘ in this presence? O Peter, thou hast prevailed in  
‘ right?

*K. Hen.* Go, take hence that traitor from our sight;  
For, by his death, we do perceive his guilt<sup>12</sup>:  
And God, in justice, hath reveal'd to us  
The truth and innocence of this poor fellow,  
Which he had thought to have murder'd wrong-  
fully.—

Come, fellow, follow us for thy reward. [Exeunt..

not long unpunished; for being convict of felonie in court of assise, he was judged to be hanged, and so was at Tiburne.' Fo. 626.

<sup>12</sup> The real name of the combatants were John Daveys and William Catour. The names of the sheriffs were Godfrey Bolongne and Robert Horne, the latter, which occurs in the page of Fabian's Chronicle, may have suggested the name of Horner. The precept to the sheriffs, commanding them to prepare the barriers in Smithfield, with the account of expenses incurred, is among the records of the exchequer, and has been printed in Mr. Nicholls's Illustrations of the Manners and Expenses of Antient Times in England, quarto, 1797. It appears that the erection of the barriers, the combat itself, and the subsequent execution of the armourer, occupied the space of six or seven days; that a large quantity of sand and gravel was consumed on the occasion, and that the place of battle was strewed with rushes. Mr. Steevens inferred that *the armourer was not killed by his opponent, but worsted, and immediately afterwards hanged*. This, however, is in direct contradiction to all the historians, who state that he was *slain*. Hall's words are, ‘whose body was drawen to Tyburn, and there hanged and beheaded.’ The law made no distinction, the dead body of the vanquished was equally adjudged to the punishment of a convicted traitor, in order that his posterity might participate in his infamy. Indeed the record seems decisive; for it states that the dead man was watched after the battle was done, and this most probably means before it was conveyed to Tyburn for execution and decapitation. The death of the vanquished person was always regarded as certain evidence of his guilt.

SCENE IV. *The same. A Street.*

*Enter GLOSTER and Servants, in mourning Cloaks.*

- \* *Glo.* Thus, sometimes hath the brightest day a cloud;
  - \* And, after summer, evermore succeeds
  - \* Barren winter, with his wrathful nipping cold:
  - \* So cares and joys abound, as seasons fleet<sup>1</sup>.
- Sirs, what's o'clock?

*Serv.* Ten, my lord.

- ' *Glo.* Ten is the hour that was appointed me,
  - ' To watch the coming of my punish'd duchess:
  - ' Uneath<sup>2</sup> may she endure the flinty streets,
  - ' To tread them with her tender-feeling feet.
- Sweet Nell, ill can thy noble mind abrook  
The abject people, gazing on thy face,  
With envious<sup>3</sup> looks, still laughing at thy shame;  
That erst did follow thy proud chariot wheels,  
When thou didst ride in triumph through the streets.
- \* But, soft! I think, she comes; and I'll prepare
  - \* My tear-stain'd eyes to see her miseries.

*Enter the Duchess of Gloster, in a white sheet, with papers pinned upon her back, her feet bare, and a taper burning in her hand: SIR JOHN STANLEY, a Sheriff, and Officers.*

*Serv.* So please your grace, we'll take her from the sheriff.

' *Glo.* No, stir not, for your lives; let her pass by.

*Duch.* Come you, my lord, to see my open shame?

Now thou dost penance too. Look, how they gaze!

' See, how the giddy multitude do point,

' And nod their heads, and throw their eyes on thee!

' Ah, Gloster, hide thee from their hateful looks;

<sup>1</sup> i.e. *pass* or *fleet* away.

<sup>2</sup> Not easily.

<sup>3</sup> Malicious. See note on Hamlet, Act iv. Sc. 5.

‘ And, in thy closet pent up, rue my shame,  
And ban<sup>4</sup> thine enemies, both mine and thine.

*Glo.* Be patient, gentle Nell; forget this grief.

*Duch.* Ah, Gloster, teach me to forget myself:  
For, whilst I think I am thy married wife,  
And thou a prince, protector of this land,  
‘ Methinks, I should not thus be led along.  
Mail’d up in shame<sup>5</sup>, with papers on my back;  
\* And follow’d with a rabble, that rejoice  
\* To see my tears, and hear my deep-fet<sup>6</sup> groans.  
The ruthless flint doth cut my tender feet;  
And, when I start, the envious people laugh,  
And bid me be advised<sup>7</sup> how I tread.

‘ Ah, Humphrey, can I bear this shameful yoke?  
\* Trow’st thou, that e’er I’ll look upon the world;  
\* Or count them happy, that enjoy the sun?  
\* No; dark shall be my light, and night my day;  
\* To think upon my pomp shall be my hell.

Sometime I’ll say, I am Duke Humphrey’s wife;  
And he a prince, and ruler of the land:  
Yet so he rul’d, and such a prince he was,  
As he stood by, whilst I, his forlorn duchess,  
‘ Was made a wonder, and a pointing-stock,  
To every idle rascal follower.

But be thou mild, and blush not at my shame;  
Nor stir at nothing, till the axe of death  
Hang over thee, as, sure, it shortly will.  
For Suffolk,—he that can do all in all

‘ With her, that hateth thee, and hates us all,—  
And York, and impious Beaufort, that false priest,  
Have all lim’d bushes to betray thy wings,  
And, fly thou how thou canst, they’ll tangle thee:

<sup>4</sup> Curse.

<sup>5</sup> Wrapped or bundled up in disgrace; alluding to the sheet of penance. *Mailed*, from a *mail* or *male*, a little budget.

<sup>6</sup> Deep-fetched.

<sup>7</sup> i. e. careful, circumspect.

- \* But fear not thou, until thy foot be snar'd,
- \* Nor never seek prevention of thy foes.
- \* *Glo.* Ah, Nell, forbear; thou aimest all awry;
- \* I must offend before I be attainted:
- \* And had I twenty times so many foes,
- \* And each of them had twenty times their power,
- \* All these could not procure me any scathe<sup>8</sup>,
- \* So long as I am loyal, true, and crimeless.
- \* Would'st have me rescue thee from this reproach?
- \* Why, yet thy scandal were not wip'd away,
- \* But I in danger for the breach of law.
- \* Thy greatest help is quiet<sup>9</sup>, gentle Nell:
- \* I pray thee, sort thy heart to patience;
- \* These few days' wonder will be quickly worn.

*Enter a Herald.*

*Her.* I summon your grace to his majesty's parliament, holden at Bury the first of this next month.

*Glo.* And my consent ne'er ask'd herein before!  
This is close dealing.—Well, I will be there.

[*Exit Herald.*

My Nell, I take my leave:—and, master sheriff,  
Let not her penance exceed the king's commission.

*Sher.* An't please your grace, here my commission stays:  
And Sir John Stanley is appointed now  
To take her with him to the Isle of Man.  
*Glo.* Must you, Sir John, protect my lady here?  
*Stan.* So am I given in charge, may't please  
your grace.

*Glo.* Entreat her not the worse, in that I pray  
You use her well: the world may laugh again<sup>10</sup>;

<sup>8</sup> *Scathe* is *harm, mischief*, used by all our ancient writers. The word is still in use in Scotland.

<sup>9</sup> The poet has not endeavoured to raise much compassion for the duchess, who indeed suffers but what she had deserved.—JOHNSON.

<sup>10</sup> i. e. the world may look again favourably on me.

And I may live to do you kindness, if  
You do it her. And so, Sir John, farewell.

*Duch.* What gone, my lord; and bid me not  
farewell?

\* *Glo.* Witness my tears, I cannot stay to speak.

[*Exeunt GLOSTER and Servants.*

\* *Duch.* Art thou gone too? \* All comfort go  
with thee!

\* For none abides with me: my joy is—death:

\* Death, at whose name I oft have been afear'd,

\* Because I wish'd this world's eternity.—

\* Stanley, I pr'ythee, go, and take me hence;

\* I care not whither, for I beg no favour,

\* Only convey me where thou art commanded.

\* *Stan.* Why, madam, that is to the Isle of Man;

\* There to be used according to your state.

\* *Duch.* That's bad enough, for I am but reproach:

\* And shall I then be us'd reproachfully?

\* *Stan.* Like to a duchess, and Duke Humphrey's  
lady,

\* According to that state you shall be used.

\* *Duch.* Sheriff, farewell, and better than I fare;

\* Although thou hast been conduct<sup>11</sup> of my shame!

\* *Sher.* It is my office; and, madam, pardon me.

\* *Duch.* Ay, ay, farewell; thy office is discharg'd.—

\* Come, Stanley, shall we go?

\* *Stan.* Madam, your penance done, throw off  
this sheet,

\* And go we to attire you for our journey.

\* *Duch.* My shame will not be shifted with my sheet:

\* No, it will hang upon my richest robes,

\* And show itself, attire me how I can.

\* Go, lead the way; I long to see my prison<sup>12</sup>.

[*Exeunt.*

<sup>11</sup> For conductor.

<sup>12</sup> This impatience of a high spirit is very natural. It is not so dreadful to be imprisoned as it is desirable in a state of dis-

## ACT III.

SCENE I. *The Abbey at Bury.*

*Enter to the Parliament, KING HENRY, QUEEN MARGARET, CARDINAL BEAUFORT, SUFFOLK, YORK, BUCKINGHAM, and Others.*

‘ *K. Hen.* I muse<sup>1</sup>, my lord of Gloster is not come:  
 ‘ Tis not his wont to be the hindmost man,  
 ‘ Whate’er occasion keeps him from us now.  
 ‘ *Q. Mar.* Can you not see? or will you not observe  
 ‘ The strangeness of his alter’d countenance?  
 ‘ With what a majesty he bears himself?  
 ‘ How insolent of late he is become,  
 ‘ How proud, how peremptory, and unlike himself?  
 ‘ We know the time, since he was mild and affable;  
 ‘ And, if we did but glance a far off look,  
 ‘ Immediately he was upon his knee,  
 ‘ That all the court admir’d him for submission:  
 ‘ But meet him now, and, be it in the morn,  
 ‘ When every one will give the time of day,  
 ‘ He knits his brow, and shows an angry eye,  
 ‘ And passeth by with stiff unbowed knee,  
 ‘ Disdaining duty that to us belongs.  
 ‘ Small curs are not regarded, when they grin:  
 ‘ But great men tremble, when the lion roars:  
 ‘ And Humphrey is no little man in England.

grace to be sheltered from the scorn of gazers. This is one of those touches which came from the hand of Shakspeare, it is not in the old play. Rowe, in *Tamerlane*, has put a similar sentiment into the mouth of Bajazet:—

‘ Come, lead me to my dungeon; plunge me down  
 Deep from the hated sight of man and day.’

<sup>1</sup> Wonder.

- ‘ First, note, that he is near you in descent;
- ‘ And should you fall, he is the next will monnt.
- ‘ Me seemeth<sup>2</sup> then, it is no policy,—
- ‘ Respecting what a rancorous mind he bears,
- ‘ And his advantage following your decease,—
- ‘ That he should come about your royal person,
- ‘ Or be admitted to your highness’ council.
- ‘ By flattery hath he won the commons’ hearts;
- ‘ And, when he please to make commotion,
- ‘ Tis to be fear’d, they all will follow him.
- ‘ Now ’tis the spring, and weeds are shallow-rooted;
- ‘ Suffer them now, and they’ll o’ergrow the garden,
- ‘ And choke the herbs for want of husbandry.
- ‘ The reverent care, I bear unto my lord,
- ‘ Made me collect<sup>3</sup> these dangers in the duke.
- ‘ If it be fond<sup>4</sup>, call it a woman’s fear;
- ‘ Which fear if better reasons can supplant,
- ‘ I will subscribe and say—I wrong’d the duke.
- ‘ My lord of Suffolk,—Buckingham,—and York,—
- ‘ Reprove my allegation, if you can;
- ‘ Or else conclude my words effectual.
- ‘ *Suf.* Well hath your highness seen into this duke;
- ‘ And, had I first been put to speak my mind,  
I think, I should have told your grace’s<sup>5</sup> tale.
- \* The duchess, by his subornation,
- \* Upon my life, began her devilish practices:
- \* Or if he were not privy to those faults,

<sup>2</sup> i. e. *it seemeth to me*, a word more grammatical than *methinks*, which has intruded into its place. JOHNSON.

<sup>3</sup> i. e. assemble by observation. <sup>4</sup> Foolish.

<sup>5</sup> Suffolk uses *highness* and *grace* promiscuously to the queen. Camden says that *majesty* came into use in the reign of King Henry the Eighth, as *sacred majesty* lately, in our memory. Selden says that this must be understood so far as it relates to the title being ‘commonly in use, and properly to the king applied,’ because he adduces an instance of the use of *majesty* so early as the reign of Henry the Second. The reader will see more on the subject in Mr. Douce’s Illustrations of Shakspeare, vol. ii. p. 11.

\* Yet, by reputing of his high descent<sup>6</sup>  
 \* (As next the king he was successive heir),  
 \* And such high vaunts of his nobility,  
 \* Did instigate the bedlam brain-sick duchess,  
 \* By wicked means, to frame our sovereign's fall.  
 Smooth runs the water where the brook is deep;  
 \* And in his simple show he harbours treason.  
 The fox barks not, when he would steal the lamb.  
 No, no, my sovereign; Gloster is a man  
 Unsounded yet, and full of deep deceit.

\* *Car.* Did he not, contrary to form of law,  
 \* Devise strange deaths for small offences done?  
*York.* And did he not, in his protectorship,  
 \* Levy great sums of money through the realm,  
 \* For soldiers' pay in France, and never sent it?  
 \* By means whereof, the towns each day revolted.  
 \* *Buck.* Tut! these are petty faults to faults un-  
     known,  
 \* Which time will bring to light in smooth Duke  
     Humphrey.  
 \* *K. Hen.* My lords, at once: The care you have  
     of us,  
 \* To mow down thorns that would annoy our foot,  
 \* Is worthy praise: But shall I speak my conscience?  
 \* Our kinsman Gloster is as innocent  
 \* From meaning treason to our royal person,  
 \* As is the sucking lamb, or harmless dove:  
 \* The duke is virtuous, mild; and too well given,  
 \* To dream on evil, or to work my downfall.  
 \* *Q. Mar.* Ah, what's more dangerous than this  
     fond affiance!  
 \* Seems he a dove? his feathers are but borrow'd,  
 \* For he's disposed as the hateful raven.

<sup>6</sup> i. e. valuing himself on his high descent. The word occurs again in Act v:—

✓ And in my conscience do repute his grace,' &c.

- \* Is he a lamb? his skin is surely lent him,
- \* For he's inclin'd as are the ravenous wolves.
- \* Who cannot steal a shape, that means deceit?
- \* Take heed, my lord; the welfare of us all
- \* Hangs on the cutting short that fraudulent man.

*Enter SOMERSET.*

- \* *Som.* All health unto my gracious sovereign!
- K. Hen.* Welcome, Lord Somerset. What news from France?
- ' *Som.* That all your interest in those territories
- ' Is utterly bereft you; all is lost.
- K. Hen.* Cold news, Lord Somerset: But God's will be done!
- York.* Cold news for me; for I had hope of France, As firmly as I hope for fertile England<sup>7</sup>.
- \* Thus are my blossoms blasted in the bud,
- \* And caterpillars eat my leaves away:
- \* But I will remedy this gear<sup>8</sup> ere along,
- \* Or sell my title for a glorious grave. [Aside.]

*Enter GLOSTER.*

- \* *Glo.* All happiness unto my lord the king!
- Pardon, my liege, that I have staid so long.
- Suf.* Nay, Gloster, know, that thou art come too soon,
- ' Unless thou wert more loyal than thou art:  
I do arrest thee of high treason here.
- Glo.* Well, Suffolk, yet<sup>9</sup> thou shalt not see me blush,

<sup>7</sup> These two lines York had spoken before in the first act of this play. He is now meditating on this disappointment, and comparing his former hopes with his present loss.

<sup>8</sup> Gear was a general word for matter, subject, or business in general.

<sup>9</sup> This is the reading of the second folio. The first folio reads ' Well, Suffolk, thou,' &c. Mr. Malone reads ' Well, Suffolk's duke,' &c. from the old play.

Nor change my countenance for this arrest;  
\* A heart unspotted is not easily daunted.  
\* The purest spring is not so free from mud,  
\* As I am clear from treason to my sovereign:  
Who can accuse me? wherein am I guilty?

*York.* 'Tis thought, my lord, that you took bribes  
of France,  
And, being protector, stayed the soldiers' pay;  
By means whereof, his highness hath lost France.

*Glo.* Is it but thought so? What are they that  
think it?

' I never robb'd the soldiers of their pay,  
' Nor ever had one penny bribe from France.  
' So help me God, as I have watch'd the night,—  
' Ay, night by night,—in studying good for England!  
' That doit that e'er I wrested from the king,  
' Or any groat I hoarded to my use,  
' Be brought against me at my trial day!  
' No! many a pound of mine own proper store,  
' Because I would not tax the needy commons,  
' Have I dispursed to the garrisons,  
' And never ask'd for restitution.

\* *Car.* It serves you well, my lord, to say so much.  
\* *Glo.* I say no more than truth, so help me God!

*York.* In your protectorship, you did devise  
Strange tortures for offenders, never heard of,  
That England was defam'd by tyranny.

*Glo.* Why, 'tis well known, that whiles I was pro-  
tector,

Pity was all the fault that was in me;  
\* For I should melt at an offender's tears,  
\* And lowly words were ransome for their fault.  
' Unless it were a bloody murderer,  
' Or foul felonious thief that fleec'd poor passengers,  
' I never gave them condign punishment:

- ‘ Murder, indeed, that bloody sin, I tortur’d
- ‘ Above the felon, or what trespass else,
- ‘ *Suf.* My lord, these faults are easy<sup>10</sup>, quickly  
answer’d :
- ‘ But mightier crimes are laid unto your charge,
- ‘ Whereof you cannot easily purge yourself.
- ‘ I do arrest you in his highness’ name;
- ‘ And here commit you to my lord cardinal
- ‘ To keep, until your further time of trial.
- ‘ *K. Hen.* My lord of Gloster, ’tis my special hope,
- ‘ That you will clear yourself from all suspects ;  
My conscience tells me, you are innocent.

*Glo.* Ah, gracious lord, these days are dangerous !

- \* Virtue is choak’d with foul ambition,
- \* And charity chas’d hence by rancour’s hand ;
- \* Foul subornation is predominant,
- \* And equity exil’d your highness’ land.
- \* I know, their complot is to have my life ;
- ‘ And, if my death might make this island happy,
- ‘ And prove the period of their tyranny,
- ‘ I would expend it with all willingness :
- ‘ But mine is made the prologue to their play ;
- ‘ For thousands more, that yet suspect no peril,
- ‘ Will not conclude their plotted tragedy.
- ‘ Beaufort’s red sparkling eyes blab his heart’s  
malice,
- ‘ And Suffolk’s cloudy brow his stormy hate ;
- ‘ Sharp Buckingham unburdens with his tongue
- ‘ The envious load that lies upon his heart :
- ‘ And dogged York, that reaches at the moon,
- ‘ Whose overweening arm I have pluck’d back,
- ‘ By false accuse<sup>11</sup> doth level at my life :—

<sup>10</sup> i.e. slight. See King Henry IV. Part II. Act v. Sc. 2, p. 371.  
Thus also in Coriolanus :—‘ Think to front his revenges with the  
*easy groans of old women*, &c.

<sup>11</sup> For accusation.

‘ And you, my sovereign lady, with the rest,  
 ‘ Causeless have laid disgraces on my head ;  
 \* And, with your best endeavour, have stirr’d up  
 \* My liefest<sup>12</sup> liege to be mine enemy :—  
 \* Ay, all of you have laid your heads together,  
 \* Myself had notice of your conventicles,  
 ‘ I shall not want false witness to condemn me,  
 ‘ Nor store of treasons to augment my guilt ;  
 ‘ The ancient proverb will be well affected,—  
 A staff is quickly found to beat a dog.

\* *Car.* My liege, his railing is intolerable :  
 \* If those that care to keep your royal person  
 \* From treason’s secret knife, and traitors’ rage,  
 \* Be thus upbraided, chid, and rated at,  
 \* And the offender granted scope of speech,  
 \* Twill make them cool in zeal unto your grace.

*Suf.* Hath he not twit our sovereign lady here,  
 ‘ With ignominious words, though clerkly couch’d,  
 ‘ As if she had suborned some to swear  
 ‘ False allegations to o’erthrow his state ?

‘ *Q. Mar.* But I can give the loser leave to chide.  
*Glo.* Far truer spoke than meant : I lose indeed :—  
 ‘ Beshrew the winners, for they played me false !  
 \* And well such losers may have leave to speak.

*Buck.* He’ll wrest the sense, and hold us here all  
 day :—

‘ Lord cardinal, he is your prisoner.

‘ *Car.* Sirs, take away the duke, and guard him sure.

*Glo.* Ah, thus King Henry throws away his crutch,  
 Before his legs be firm to bear his body :

‘ Thus is the shepherd beaten from thy side,  
 ‘ And wolves are gnarling who shall gnaw thee first.  
 ‘ Ah, that my fear were false ! ah, that it were !  
 ‘ For, good King Henry, thy decay I fear.

[*Exeunt Attendants, with GLOSTER.*

<sup>12</sup> *Liefest* is dearest. See page 128, note 2.

*K. Hen.* My lords, what to your wisdoms seemeth best,  
Do, or undo, as if ourself were here.

*Q. Mar.* What, will your highness leave the parliament?

*K. Hen.* Ay, Margaret; my heart is drown'd with grief,

- \* Whose flood begins to flow within mine eyes;
- \* My body round engirt with misery;
- \* For what's more miserable than discontent?—
- \* Ah, uncle Humphrey! in thy face I see
- \* The map of honour, truth, and loyalty!
- \* And yet, good Humphrey, is the hour to come,
- \* That e'er I prov'd thee false, or fear'd thy faith.
- \* What low'ring star now envies thy estate,
- \* That these great lords, and Margaret our queen,
- \* Do seek subversion of thy harmless life?
- \* Thou never didst them wrong, nor no man wrong;
- \* And as the butcher takes away the calf,
- \* And binds the wretch, and beats it when it strays,
- \* Bearing it to the bloody slaughter-house;
- \* Even so, remorseless, have they borne him hence.
- \* And as the dam runs lowing up and down,
- \* Looking the way her harmless young one went,
- \* And can do nought but wail her darling's loss;
- \* Even so myself bewails good Gloster's case,
- \* With sad unhelpful tears; and with dimm'd eyes
- \* Look after him, and cannot do him good;
- \* So mighty are his vowed enemies.
- ' His fortunes I will weep; and, 'twixt each groan,
- ' Say—*Who's a traitor, Gloster he is none.* [Exit.
- \* *Q. Mar.* Free lords<sup>13</sup>; cold snow melts with the sun's hot beams.

<sup>13</sup> Warburton thinks that by 'free lords' Margaret means 'you who are not bound up to such precise regards of religion as is the king; but are men of the world, and know how to live.' I

- \* Henry my lord is cold in great affairs,
- \* Too full of foolish pity ; and Gloster's show
- \* Beguiles him, as the mournful crocodile
- \* With sorrow snares relenting passengers :
- \* Or as the snake, roll'd in a flowering bank<sup>14</sup>,
- \* With shining checker'd slough, doth sting a child,
- \* That, for the beauty, thinks it excellent.
- \* Believe me, lords, were none more wise than I
- \* (And yet, herein, I judge mine own wit good),
- \* This Gloster should be quickly rid the world,
- \* To rid us from the fear we have of him.
- \* *Car.* That he should die, is worthy policy ;
- \* But yet we want a colour for his death :
- \* 'Tis meet, he be condemn'd by course of law.
- \* *Suf.* But, in my mind, that were no policy :
- \* The king will labour still to save his life ;
- \* The commons haply rise to save his life ;
- \* And yet we have but trivial argument,
- \* More than mistrust, that shows him worthy death.
- \* *York.* So that, by this, you would not have him die.
- \* *Suf.* Ah, York, no man alive so fain as I.
- \* *York.* 'Tis York that hath more reason for his death<sup>15</sup>.—
- \* But, my lord cardinal, and you, my lord of Suffolk,—

have shown in a note on Twelfth Night, Act ii. Sc. 4, p. 322, that *free* meant *pure*, *chaste*, and consequently *virtuous*. This may be the meaning here ; unless the reader would rather believe that it means *free born*, *noble*, which was the sense of its Saxon original, *Fneo*.

<sup>14</sup> i. e. in the flowers growing on a bank.

<sup>15</sup> York had more reason for desiring Humphrey's death, because he stood between him and the crown, which he had proposed to himself in his ambitious views. Thus in a future passage he says :—

' For Humphrey being dead, as he shall be,  
And Henry put apart, the next for me.'

See Sir John Fenn's Observations on the Duke of Suffolk's Death in the Collection of Paston Letters, vol. i. p. 48.

- \* Say as you think, and speak it from your souls,—
- \* Wer't not all one, an empty eagle were set
- \* To guard the chicken from a hungry kite,
- \* As place Duke Humphrey for the king's protector?

*Q. Mar.* So the poor chicken should be sure of death.

' *Suf.* Madam, 'tis true: And wer't not madness then

- ' To make the fox surveyor of the fold ?
- ' Who being accus'd a crafty murderer,
- ' His guilt should be but idly posted over,
- ' Because his purpose is not executed.
- ' No; let him die, in that he is a fox,
- ' By nature prov'd an enemy to the flock,
- ' Before his chaps be stain'd with crimson blood ;
- ' As Humphrey, prov'd by reasons, to my liege<sup>16</sup>.
- ' And do not stand on quilletts, how to slay him :
- ' Be it by gins, by snares, by subtlety,
- ' Sleeping or waking, 'tis no matter how,
- ' So he be dead; for that is good deceit
- ' Which mates<sup>17</sup> him first, that first intends deceit.

\* *Q. Mar.* Thrice-noble Suffolk, 'tis resolutely spoke.

- \* *Suf.* Not resolute, except so much were done;
- \* For things are often spoke, and seldom meant:
- \* But, that my heart accordeth with my tongue,—
- \* Seeing the deed is meritorious,
- \* And to preserve my sovereign from his foe,—
- \* Say but the word, and I will be his priest<sup>18</sup>.

<sup>16</sup> The meaning of this obscurely constructed passage appears to be, 'The fox may be lawfully killed, as being known to be an enemy to sheep, even before he has actually killed them; so Humphrey may be properly destroyed, as being proved by reasons or arguments to be the king's enemy, before he has committed any actual crime.'

<sup>17</sup> i. e. confounds, overcomes. See note on Macbeth, Act v. Sc. 1, p. 309.

<sup>18</sup> That is, 'I will be the attendant on his last scene; I will be the last man whom he shall see.'

- \* *Car.* But I would have him dead, my lord of Suffolk,
- \* Ere you can take due orders for a priest:
- \* Say, you consent, and censure<sup>19</sup> well the deed,
- \* And I'll provide his executioner,
- \* I tender so the safety of my liege.
- \* *Suf.* Here is my hand, the deed is worthy doing.
- \* *Q. Mar.* And so say I.
- \* *York.* And I: and now we three have spoke it,
- \* It skills not greatly<sup>20</sup> who impugns our doom.

*Enter a Messenger.*

- \* *Mess.* Great lords, from Ireland am I come a main,
- \* To signify—that rebels there are up,
- \* And put the Englishmen unto the sword;
- \* Send succours, lords, and stop the rage betime,
- \* Before the wound do grow incurable;
- \* For, being green, there is great hope of help.
- \* *Car.* A breach, that craves a quick expedient<sup>21</sup> stop!
- \* What counsel give you in this weighty cause?
- \* *York.* That Somerset be sent as regent thither:
- \* 'Tis meet, that lucky ruler be employ'd;
- \* Witness the fortune he hath had in France.
- \* *Som.* If York, with all his far fet<sup>22</sup> policy,
- \* Had been the regent there instead of me,
- \* He never would have staid in France so long.
- \* *York.* No, not to lose it all, as thou hast done:
- \* I rather would have lost my life betimes,
- \* Than bring a burden of dishonour home,
- \* By staying there so long, till all were lost.

<sup>19</sup> i. e. judge or think well of it.

<sup>20</sup> 'It matters not greatly.' Shakspeare has the phrase again in Twelfth Night, Act v. Sc. 1, p. 391, and in The Taming of the Shrew, Act iii. Sc. 2, p. 309.

<sup>21</sup> Expeditions.

<sup>22</sup> Far fetched.

- \* Show me one scar charácter'd on thy skin :
- \* Men's flesh preserv'd so whole, do seldom win.
- \* *Q. Mar.* Nay then, this spark will prove a raging fire,
- \* If wind and fuel be brought to feed it with :—
- \* No more, good York :—sweet Somerset, be still :—
- \* Thy fortune, York, hadst thou been regent there,
- \* Might happily have prov'd far worse than his.

*York.* What, worse than naught? nay, then a shame take all!

- ' *Som.* And in the number, thee, that wishest shame!
- ' *Car.* My lord of York, try what your fortune is.
- ' The uncivil Kernes of Ireland are in arms,
- ' And temper clay with blood of Englishmen :
- ' To Ireland will you lead a band of men,
- ' Collected choicely, from each county some,
- ' And try your hap against the Irishmen?
- \* *York.* I will, my lord, so please his majesty.
- \* *Suf.* Why, our authority is his consent;
- \* And, what we do establish, he confirms :
- \* Then, noble York, take thou this task in hand.
- ' *York.* I am content: Provide me soldiers, lords,
- ' Whiles I take order for mine own affairs.
- ' *Suf.* A charge, Lord York, that I will see perform'd.
- ' But now return we to the false Duke Humphrey.
- ' *Car.* No more of him; for I will deal with him,
- ' That, henceforth, he shall trouble us no more.
- ' And so break off: the day is almost spent:
- ' Lord Suffolk, you and I must talk of that event.
- ' *York.* My lord of Suffolk, within fourteen days,
- ' At Bristol I expect my soldiers;
- ' For there I'll ship them all for Ireland.

*Suf.* I'll see it truly done, my lord of York.

[*Exeunt all but York.*

' *York.* Now, York, or never, steel thy fearful thoughts,

- ‘ And change misdoubt to resolution :
- \* Be that thou hop’st to be; or what thou art
- \* Resign to death, it is not worth the enjoying :
- \* Let pale-fac’d fear keep with the mean-born man,
- \* And find no harbour in a royal heart.
- \* Faster than spring-time showers, comes thought  
on thought;
- \* And not a thought, but thinks on dignity.
- \* My brain, more busy than the labouring spider,
- \* Weaves tedious snares to trap mine enemies.
- \* Well, nobles, well, ’tis politickly done,
- \* To send me packing with an host of men :
- \* I fear me, you but warm the starved snake,
- \* Who, cherish’d in your breasts, will sting your  
hearts.
- ‘ Twas men I lack’d, and you will give them me :
- ‘ I take it kindly : yet, be well assur’d
- ‘ You put sharp weapons in a madman’s hands.
- ‘ Whiles I in Ireland nourish a mighty band,
- \* I will stir up in England some black storm,
- \* Shall blow ten thousand souls to heaven, or hell :
- \* And this fell tempest shall not cease to rage
- \* Until the golden circuit on my head<sup>23</sup>,
- \* Like to the glorious sun’s transparent beams,
- \* Do calm the fury of this mad-bred flaw<sup>24</sup>.
- ‘ And, for a minister of my intent,
- ‘ I have seduc’d a head-strong Kentishman,
- ‘ John Cade of Ashford,

<sup>23</sup> Thus in Macbeth :—

‘ All that impedes thee from the *golden round*,  
Which fate and metaphysical aid doth seem  
To have thee crown’d withal.’

In King Henry IV. Part II. the crown is called ‘ this *golden* *ring*.’

<sup>24</sup> A *flaw* is a violent gust of wind. See Hamlet, Act V.  
Sc. 1 :—

‘ — patch a wall to expel the winter’s *flaw*.’

- ‘ To make commotion, as full well he can,
- ‘ Under the title of John Mortimer.
- \* In Ireland have I seen this stubborn Cade
- \* Oppose himself against a troop of Kernes<sup>25</sup>;
- \* And fought so long, till that his thighs with darts
- \* Were almost like a sharp-quill’d porcupine :
- \* And, in the end being rescu’d, I have seen him
- \* Caper upright like a wild Mórisco<sup>26</sup>,
- \* Shaking the bloody darts, as he his bells.
- \* Full often, like a shag-hair’d crafty Kerne,
- \* Hath he conversed with the enemy ;
- \* And undiscover’d come to me again,
- \* And given me notice of their villanies.
- \* This devil here shall be my substitute ;
- \* For that John Mortimer, which now is dead,
- \* In face, in gait, in speech, he doth resemble :
- ‘ By this I shall perceive the commons’ mind,
- ‘ How they affect the house and claim of York.
- ‘ Say, he be taken, rack’d, and tortured :
- ‘ I know, no pain, they can inflict upon him,
- ‘ Will make him say—I mov’d him to those arms.
- ‘ Say, that he thrive (as ‘tis great like he will),
- ‘ Why, then from Ireland come I with my strength,
- ‘ And reap the harvest which that rascal sow’d :
- ‘ For, Humphrey being dead, as he shall be,
- ‘ And Henry put apart, the next for me.      [Exit.]

<sup>25</sup> *Kernes* were Irish peasantry, who served as light armed foot soldiers. In King Richard II. they are called ‘ rough rug-headed Kernes.’ See note on that passage, vol. v. p. 37.

<sup>26</sup> A dancer in a morris dance, originally, perhaps, meant to imitate a Moorish dance, and thence named. The bells sufficiently indicate that the English morris dancer is intended. It appears from Blount’s Glossography, and some of our old writers, that the dance itself was called a *morisco*. Florio, in the first edition of his Italian Dictionary, defines ‘ Moresca, a kind of morice or antique dance, after the *Moorish* or *Ethiopian fashion*.’ The reader who would know more on this curious subject will do well to consult Mr. Douce’s very interesting dissertation, printed in the second volume of his Illustrations of Shakspeare.

SCENE II<sup>1</sup>. Bury. *A Room in the Palace.*

*Enter certain Murderers, hastily.*

- \* 1 *Mur.* Run to my lord of Suffolk; let him know,
- \* We have despatch'd the duke, as he commanded.
- \* 2 *Mur.* O, that it were to do!—What have we done?
- \* Didst ever hear a man so penitent?

*Enter SUFFOLK.*

- ' 1 *Mur.* Here comes my lord.
- ' *Suf.* Now, sirs, have you
- ' Despatch'd this thing?
- ' 1 *Mur.* Ay, my good lord, he's dead.
- ' *Suf.* Why, that's well said. Go, get you to my house;
- ' I will reward you for this venturous deed.
- ' The king and all the peers are here at hand:—
- ' Have you laid fair the bed? are all things well,
- ' According as I gave directions?
- ' 1 *Mur.* 'Tis, my good lord.
- ' *Suf.* Away, be gone! [ *Exeunt* Murderers.]

*Enter KING HENRY, QUEEN MARGARET, CARDINAL BEAUFORT, SOMERSET, Lords, and Others.*

- ' *K. Hen.* Go, call our uncle to our presence straight:
- ' Say, we intend to try his grace to-day,
- ' If he be guilty, as 'tis published.
- ' *Suf.* I'll call him presently, my noble lord.

[ *Exit.*

<sup>1</sup> The directions concerning this scene stand thus in the quarto copy:—' Then the curtains being drawne, Duke Humphrey is discovered in his bed, and two men lying on his breast, and smothering him in his bed. And then enter the Duke of Suffolk to them.'

- ‘ *K. Hen.* Lords, take your places;—And, I pray  
you all,  
‘ Proceed no straiter ’gainst our uncle Gloster,  
‘ Than from true evidence, of good esteem,  
‘ He be approv’d in practice culpable.  
\* *Q. Mar.* God forbid any malice should prevail,  
\* That faultless may condemn a nobleman!  
\* Pray God, he may acquit him of suspicion!  
\* *K. Hen.* I thank thee, Margaret; these words  
content me much.—

*Re-enter SUFFOLK.*

- ‘ How now? why look’st thou pale? why trem-  
blest thou?  
‘ Where is our uncle? what is the matter, Suffolk?  
*Suf.* Dead in his bed, my lord; Gloster is dead.  
\* *Q. Mar.* Marry, God forefend!  
\* *Car.* God’s secret judgment:—I did dream to-  
night,  
\* The duke was dumb, and could not speak a word.  
[*The King swoons.*  
‘ *Q. Mar.* How fares my lord?—Help, lords!  
the king is dead.  
\* *Som.* Rear up his body; wring him by the nose<sup>2</sup>.  
\* *Q. Mar.* Run, go, help, help!—O, Henry, ope  
thine eyes!  
\* *Suf.* He doth revive again;—Madam, be pa-  
tient.  
\* *K. Hen.* O heavenly God!  
\* *Q. Mar.* How fares my gracious lord?

<sup>2</sup> As nothing further is spoken either by Somerset or the car-  
dinal, or by any one else, to show that they continue in the  
presence, it is to be presumed that they take advantage of the  
confusion occasioned by the king’s swooning, and slip out unob-  
served. The next news we hear of the cardinal, he is at the  
point of death.

*Suf.* Comfort, my sovereign ! gracious Henry,  
comfort !

*K. Hen.* What, doth my lord of Suffolk com-  
fort me ?

Came he right now<sup>3</sup> to sing a raven's note,  
 \* Whose dismal tune, bereft my vital powers ;  
 And thinks he, that the chirping of a wren,  
 ' By crying comfort from a hollow breast,  
 ' Can chase away the first-conceived sound ?  
 \* Hide not thy poison with such sugar'd words,  
 \* Lay not thy hands on me; forbear, I say ;  
 \* Their touch affrights me, as a serpent's sting.  
 Thou baleful messenger, out of my sight !  
 ' Upon thy eyeballs murderous tyranny  
 ' Sits in grim majesty, to fright the world.  
 ' Look not upon me, for thine eyes are wounding :—  
 ' Yet do not go away ;—Come, basilisk,  
 ' And kill the innocent gazer with thy sight<sup>4</sup> :  
 \* For in the shade of death I shall find joy :  
 \* In life, but double death, now Gloster's dead !  
*Q. Mar.* Why do you rate my lord of Suffolk thus ?  
 \* Although the duke was enemy to him,  
 \* Yet he, most christianlike, laments his death :  
 \* And for myself,—foe as he was to me,  
 \* Might liquid tears, or heart-offending groans,  
 \* Or blood-consuming sighs recall his life,  
 \* I would be blind with weeping, sick with groans,  
 \* Look pale as primrose, with blood-drinking sighs<sup>5</sup>,  
 \* And all to have the noble duke alive.  
 \* What know I how the world may deem of me ?

<sup>3</sup> Just now.

<sup>4</sup> — As *Aesculap* an herdsman did espie,  
 That did with easy sight enforce a *basilisk* to fie,  
 Albeit naturally that beast doth murther with the eye.'  
     , *Albion's England*, b. i. c. iii.

<sup>5</sup> ' And stop the rising of blood-sucking sighs.'

- ‘ For it is known we were but hollow friends ;
- ‘ It may be judg’d, I made the duke away :
- \* So shall my name with slander’s tongue be wounded,
- \* And princes’ courts be fill’d with my reproach.
- \* This get I by his death : Ah me, unhappy !
- \* To be a queen, and crown’d with infamy !
- ‘ *K. Hen.* Ah, woe is me for Gloster, wretched man !

*Q. Mar.* Be woe for me<sup>6</sup>, more wretched than he is;  
 What, dost thou turn away, and hide thy face ?  
 I am no loathsome leper, look on me.  
 \* What, art thou, like the adder, waxen deaf<sup>7</sup>?  
 \* Be poisonous too, and kill thy forlorn queen.  
 \* Is all thy comfort shut in Gloster’s tomb ?  
 \* Why, then dame Margaret was ne’er thy joy:  
 \* Erect his statue then, and worship it,  
 \* And make my image but an alehouse sign.  
 Was I, for this, nigh wreck’d upon the sea ;  
 ‘ And twice by awkward wind<sup>8</sup> from England’s bank  
 ‘ Drove back again unto my native clime ?  
 What boded this, but well forewarning wind  
 Did seem to say,—Seek not a scorpion’s nest,  
 \* Nor set no footing on this unkind shore ?  
 \* What did I then, but curs’d the gentle gusts,  
 \* And he that loos’d them from their brazen caves ;

<sup>6</sup> i. e. let not woe be to thee for Gloster, but for me.

<sup>7</sup> This allusion, which has been borrowed from the Proverbs of Solomon, and Psalm lviii. by many writers, is oddly illustrated in a passage of Gower’s Confessio Amantis, b. i. fo. x. ed. 1532. Shakspeare has the same allusion in Troilus and Cressida :—‘ Have ears more deaf than adders to the voice of any true decision.’

<sup>8</sup> The same uncommon epithet is applied to the wind by Marlowe in his Edward II. :—

‘ With *awkward winds*, and with sore tempests driven  
 To fall on shore \_\_\_\_\_. ’

And by Drayton, Epistle from Richard II. to Queen Isabell :—  
 ‘ And undertook to travaile dangerous waies,  
 Driven by *awkward winds* and boisterous seas.’

- \* And bid them blow towards England's blessed shore,
- \* Or turn our stern upon a dreadful rock ?
- \* Yet *Eolus* would not be a murderer,
- \* But left that hateful office unto thee :
- \* The pretty vaulting sea refus'd to drown me ;
- \* Knowing, that thou would'st have me drown'd on shore,
- \* With tears as salt as sea through thy unkindness :
- \* The splitting rocks cower'd in the sinking sands,
- \* And would not dash me with their ragged sides ;
- \* Because thy flinty heart, more hard than they,
- \* Might in thy palace perish<sup>9</sup> Margaret.
- \* As far as I could ken thy chalky cliffs,
- \* When from the shore the tempest beat us back,
- \* I stood upon the hatches in the storm :
- \* And when the dusky sky began to rob
- \* My earnest-gaping sight of thy land's view,
- \* I took a costly jewel from my neck,—
- \* A heart it was, bound in with diamonds,—
- \* And threw it towards thy land ;—the sea receiv'd it ;
- \* And so, I wish'd, thy body might my heart :
- \* And even with this, I lost fair England's view,
- \* And bid mine eyes be packing with my heart ;
- \* And call'd them blind and dusky spectacles,
- \* For losing ken of Albion's wished coast.
- \* How often have I tempted Suffolk's tongue
- \* (The agent of thy foul inconstancy)
- \* To sit and witch<sup>10</sup> me, as Ascanius did,

<sup>9</sup> The verb *perish* is here used actively. Thus in Beaumont and Fletcher's *Maids Tragedy* :—

‘ \_\_\_\_\_ let not my sins  
Perish your noble youth.’

<sup>10</sup> The old copy reads ‘watch me’; the emendation is Theobald's, who observes that ‘it was Cupid in the semblance of Ascanius who bewitched Dido.’ She, taking him for Ascanius,

- \* When he to madding Dido would unfold
- \* His father's acts, commenc'd in burning Troy?
- \* Am I not witch'd like her? or thou not false like him<sup>11</sup>?
- \* Ah me, I can no more! Die, Margaret!
- \* For Henry weeps, that thou dost live so long.

*Noise within. Enter WARWICK and SALISBURY.  
The Commons press to the door.*

- ' War. It is reported, mighty sovereign,
- ' That good Duke Humphrey traitorously is murder'd
- ' By Suffolk and the Cardinal Beaufort's means.
- ' The commons, like an angry hive of bees,
- ' That want their leader, scatter up and down,
- ' And care not who they sting in his revenge.
- ' Myself have calm'd their spleenful mutiny,
- ' Until they hear the order of his death.

*K. Hen.* That he is dead, good Warwick, 'tis too true;

But how he died, God knows, not Henry:

- ' Enter his chamber, view his breathless corpse,
- ' And comment then upon his sudden death.

*War.* That I shall do, my liege: —Stay, Salisbury, With the rude multitude, till I return.

[WARWICK goes into an inner Room, and SALISBURY retires.

- \* *K. Hen.* O thou that judgest all things, stay my thoughts:
- \* My thoughts, that labour to persuade my soul,
- \* Some violent hands were laid on Humphrey's life!

would naturally speak to him about his father, and would be *witched* by what she learned from him, as well as by the more regular narrative she had heard from *Eneas* himself.

<sup>11</sup> Steevens thinks the word *or* should be omitted in this line, which would improve both the sense and metre. Mason proposes to read *art* instead of *or*.

- \* If my suspect be false, forgive me, God;
- \* For judgment only doth belong to thee!
- \* Fain would I go to chafe his paly lips
- \* With twenty thousand kisses, and to drain<sup>12</sup>
- \* Upon his face an ocean of salt tears;
- \* To tell my love unto his dumb deaf trunk,
- \* And with my fingers feel his hand unfeeling:
- \* But all in vain are these mean obsequies;
- \* And, to survey his dead and earthly image,
- \* What were it but to make my sorrow greater?

*The folding Doors of an inner Chamber are thrown open, and GLOSTER is discovered dead in his Bed: WARWICK and others standing by it<sup>13</sup>.*

- \* *War.* Come hither, gracious sovereign, view this body.
- \* *K. Hen.* That is to see how deep my grave is made:
- \* For, with his soul, fled all my worldly solace;
- \* For seeing him, I see my life in death<sup>14</sup>.

<sup>12</sup> Steevens proposed to read *rain* instead of *drain*. His emendation is countenanced by two passages, one in *The Taming of the Shrew* :—

‘To *rain* a shower of commanding tears.’

And another in *King Henry IV. Part II.* :—

‘To *rain* upon remembrance with mine eyes.’

<sup>13</sup> This stage direction was inserted by Malone as best suited to the exhibition. The stage direction in the quarto is ‘Warwick draws the curtaines, and shows Duke Humphrey in his bed.’ In the folio, ‘A bed with Gloster’s body put forth.’ By these and other circumstances it seems that the theatres were then unfurnished with scenes. In those days, it appears that curtains were occasionally hung across the middle of the stage on an iron rod, which being drawn open formed a second apartment, when a change of scene was required. See Malone’s Account of the ancient Theatres, prefixed to the variorum editions of Shakspeare.

<sup>14</sup> How much discussion there has been about this simple passage, which evidently means :—‘I see my own life threatened

- ‘ *War.* As surely as my soul intends to live  
 ‘ With that dread King that took our state upon him  
 ‘ To free us from his Father’s wrathful curse,  
 ‘ I do believe that violent hands were laid  
 ‘ Upon the life of this thrice-famed duke.  
*Suf.* A dreadful oath, sworn with a solemn tongue !  
 ‘ What instance gives Lord Warwick for his vow ?  
 ‘ *War.* See, how the blood is settled in his face !  
 Oft have I seen a timely parted ghost<sup>15</sup>,  
 ‘ Of ashy semblance, meager, pale, and bloodless,  
 ‘ Being all descended to the labouring heart ;  
 ‘ Who, in the conflict that it holds with death,  
 ‘ Attracts the same for aidance ’gainst the enemy :  
 ‘ Which with the heart there cools and ne’er returneth  
 ‘ To blush and beautify the cheek again.

with extermination, or *surrounded by death*.’ Thus in a passage of the Burial Service, to which I am surprised none of the commentators have adverted, ‘ In the midst of life we are *in death*.’

<sup>15</sup> Shakspeare has confounded the terms which signify *body* and *soul* together. So in *A Midsummer Night’s Dream* :—

- ‘ ——— damned spirits all,  
 That in cross-ways and floods have *burial*.’

The word is frequently thus licentiously used by ancient writers ; instances are to be found in Spenser and others. ‘ A *timely* parted ghost,’ says Malone, ‘ means a body that has become inanimate in the common course of nature ; to which violence has not brought a *timeless* end.’ But Mr. Douce has justly observed that *timely* may mean *early*, *recently*, *newly*. Thus in *Macbeth*, Act ii. Sc. 3 :—

- ‘ He did command me to call *timely* on him.’

And in the *Unfaithful Lover’s Garland* :—

- ‘ Says he, I’ll rise ; says she, I scorn  
 To be so *timely* parted.’

Mr. Douce’s explanation is strengthened by Baret, who interprets ‘ *Brama præmatura*, a very hasty or *timely* winter. In a subsequent passage of the original play the word *ghost* is again used as in the present instance. Young Clifford, addressing himself to his father’s *dead body*, says :—

- ‘ A dismal sight ! see where he breathless lies,  
 All smear’d and welter’d in his lukewarm blood !  
 Sweet father, to thy *murder’d ghost* I swear,’ &c.

- But, see, his face is black, and full of blood ;
  - His eyeballs further out than when he liv'd,
  - Staring full ghastly like a strangled man :
  - His hair uprear'd, his nostrils stretch'd with strug-gling ;
  - His hands abroad display'd<sup>16</sup>, as one that grasp'd
  - And tugg'd for life, and was by strength subdu'd.
  - Look on the sheets, his hair, you see, is sticking ;
  - His well proportioned beard made rough and rugged,
  - Like to the summer's corn by tempest lodg'd.
  - It cannot be, but he was murder'd here ;
  - The least of all these signs were probable.
  - ‘ *Suf.* Why, Warwick, who should do the duke to death ?
  - Myself, and Beaufort, had him in protection ;
  - And we, I hope, sir, are no murderers.
  - ‘ *War.* But both of you were vow'd Duke Humphrey's foes ;
  - And you, forsooth, had the good duke to keep :
  - 'Tis like, you would not feast him like a friend ;
  - And 'tis well seen he found an enemy.
  - ‘ *Q. Mar.* Then you, belike, suspect these noble-men
  - As guilty of Duke Humphrey's timeless death.
- War.* Who finds the heifer dead, and bleeding fresh,  
And sees fast by a butcher with an axe,  
But will suspect, 'twas he that made the slaughter ?  
Who finds the partridge in the puttock's nest,  
But may imagine how the bird was dead,  
Although the kite soar with unbloodied beak ?  
Even so suspicious is this tragedy.

<sup>16</sup> i. e. the fingers being widely distended. ‘ Herein was the Emperor Domitian so cunning, that let a boy a good distance off hold up his hand, and stretch his fingers *abroad*, he would shooe through the spaces without touching the boy's hand, or any finger.’ *Peacham's Complete Gentleman*, 1622, p. 181.

*Q. Mar.* Are you the butcher, Suffolk; where's your knife?

Is Beaufort term'd a kite? where are his talons?

*Suf.* I wear no knife, to slaughter sleeping men; But here's a vengeful sword, rusted with ease, That shall be scoured in his rancorous heart, That slanders me with murder's crimson badge:— Say, if thou dar'st, proud lord of Warwickshire, That I am faulty in Duke Humphrey's death.

[*Exeunt Cardinal, Som. and Others.*

*War.* What dares not Warwick, if false Suffolk dare him?

*Q. Mar.* He dares not calm his contumelious spirit, Nor cease to be an arrogant controller, Though Suffolk dare him twenty thousand times.

*War.* Madam, be still; with reverence may I say; For every word, you speak in his behalf, Is slander to you royal dignity.

*Suf.* Blunt-witted lord, ignoble in demeanour If ever lady wrong'd her lord so much, Thy mother took into her blameful bed Some stern untutor'd churl, and noble stock Was graft with crab-tree slip; whose fruit thou art, And never of the Nevils' noble race.

*War.* But that the guilt of murder bucklers thee, And I should rob the deathsman of his fee, Quitting thee thereby of ten thousand shames, And that my sovereign's presence makes me mild, I would, false murderous coward, on thy knee Make thee beg pardon for thy passed speech, And say—it was thy mother that thou meant'st, That thou thyself wast born in bastardy: And, after all this fearful homage done, Give thee thy hire, and send thy soul to hell, Pernicious bloodsucker of sleeping men!

*Suf.* Thou shalt be waking, while I shed thy blood, If from this presence thou dar'st go with me.

*War.* Away even now, or I will drag thee hence ;  
 \* Unworthy though thou art, I'll cope with thee,  
 \* And do some service to Duke Humphrey's ghost.

[*Exeunt SUFFOLK and WARWICK.*

\* *K. Hen.* What stronger breastplate than a heart untainted ?

\* Thrice is he armed, that hath his quarrel just ;  
 \* And he but naked, though lock'd up in steel,  
 \* Whose conscience with injustice is corrupted<sup>17</sup>.

[*A Noise within.*

*Q. Mar.* What noise is this ?

*Re-enter SUFFOLK and WARWICK, with their Weapons drawn.*

\* *K. Hen.* Why, how now, lords ? your wrathful weapons drawn .

\* Here in our presence ? dare you be so bold ? —

\* Why, what tumultuous clamour have we here ?

*Suf.* The traitorous Warwick, with the men of Bury,

Set all upon me, mighty sovereign.

*Noise of a Crowd within.* *Re-enter SALISBURY.*

\* *Sal.* Sirs, stand apart ; the king shall know your mind. — [Speaking to those within.]

Dread lord, the commons send you word by me,  
 Unless false Suffolk straight be done to death,  
 Or banished fair England's territories,

\* They will by violence tear him from your palace,

\* And torture him with grievous ling'ring death.

They say, by him the good Duke Humphrey died ;

\* They say, in him they fear your highness' death ;

<sup>17</sup> Thus in Marlowe's Lust's Dominion :—

' Come, Moor ; I'm arm'd with more than complete steel,  
 The justice of my quarrel.'

- ‘ And mere instinct of love and loyalty,—
- ‘ Free from a stubborn opposite intent,
- ‘ As being thought to contradict your liking,—
- ‘ Makes them thus forward in his banishment.
- \* They say, in care of your most royal person,
- \* That, if your highness should intend to sleep,
- \* And charge—that no man should disturb your rest,
- \* In pain of your dislike, or pain of death;
- \* Yet notwithstanding such a strait edict,
- \* Were there a serpent seen, with forked tongue,
- \* That slyly glided towards your majesty,
- \* It were but necessary you were wak’d;
- \* Lest, being suffer’d in that harmful slumber,
- \* The mortal worm <sup>18</sup> might make the sleep eternal;
- \* And therefore do they cry, though you forbid,
- \* That they will guard you, whe’r you will, or no,
- \* From such fell serpents as false Suffolk is;
- \* With whose envenomed and fatal sting
- \* Your loving uncle, twenty times his worth,
- \* They say, is shamefully bereft of life.

*Commons. [Within.]* An answer from the king, my lord of Salisbury.

*Suf.* ‘Tis like the commons, rude unpolish’d hinds,  
Could send such message to their sovereign :  
But you, my lord, were glad to be employ’d,  
To show how quaint <sup>19</sup> an orator you are :  
But all the honour Salisbury hath won,  
Is—that he was the lord ambassador,  
Sent from a sort <sup>20</sup> of tinkers to the king.

*Commons. [Within.]* An answer from the king,  
or we’ll all break in.

‘ *K. Hen.* Go, Salisbury, and tell them all from me,  
‘ I thank them for their tender loving care ;  
‘ And had I not been ’cited so by them,

<sup>18</sup> Deadly serpent.   <sup>19</sup> i. e. dexterous.   <sup>20</sup> A company.

- ‘ Yet do I purpose as they do entreat ;
- ‘ For sure, my thoughts do hourly prophesy
- ‘ Mischance unto my state by Suffolk’s means.
- ‘ And therefore—by His majesty I swear,
- ‘ Whose far unworthy deputy I am,—
- ‘ He shall not breathe infection in this air<sup>21</sup>
- ‘ But three days longer, on the pain of death.

[Exit SALISBURY.]

- ‘ Q. Mar. O Henry, let me plead for gentle Suffolk !
- ‘ K. Hen. Ungentle queen, to call him gentle Suf-folk.

- ‘ No more, I say ; if thou dost plead for him,
- ‘ Thou wilt but add increase unto my wrath.
- ‘ Had I but said, I would have kept my word :
- ‘ But, when I swear, it is irrevocable :—
- \* If, after three days space, thou here be’st found,
- \* On any ground that I am ruler of,
- \* The world shall not be ransome for thy life,—
- ‘ Come, Warwick, come, good Warwick, go with me ;
- ‘ I have great matters to impart to thee.

[Exeunt K. HENRY, WARWICK, Lords, &c.]

- ‘ Q. Mar. Mischance, and sorrow, go along with you !

- ‘ Heart’s discontent, and sour affliction,
- ‘ Be playfellows to keep you company !
- ‘ There’s two of you, the devil make a third !
- ‘ And threefold vengeance tend upon your steps !
- \* Suf. Cease, gentle queen, these execrations,
- \* And let thy Suffolk take his heavy leave.
- ‘ Q. Mar. Fye, coward woman, and soft-hearted wretch !
- ‘ Hast thou not spirit to curse thine enemies ?
- Suf. A plague upon them ! wherefore should I curse them ?

<sup>21</sup> i. e. he shall not contaminate this air with his infected breath.

Would curses kill, as doth the mandrake's groan<sup>22</sup>,  
 \* I would invent as bitter-searching terms,  
 \* As curst, as harsh, and horrible to hear,  
 Deliver'd strongly through my fixed teeth,  
 ' With full as many signs of deadly hate,  
 As lean-fac'd Envy in her loathsome cave:  
 My tongue should stumble in mine earnest words:  
 Mine eyes should sparkle like the beaten flint;  
 My hair be fix'd on end, as one distract;  
 Ay, every joint should seem to curse and ban:  
 And even now my burden'd heart would break,  
 Should I not curse them. Poison be their drink!  
 Gall, worse than gall, the daintiest that they taste!  
 Their sweetest shade, a grove of cypress trees<sup>23</sup>!  
 Their chiefest prospect, murdering basilisks!  
 Their softest touch, as smart as lizards' stings<sup>24</sup>!  
 Their musick, frightful as the serpent's hiss:  
 And boding screechowls make the concert full!  
 All the foul terrors in dark-seated hell—

*Q. Mar.* Enough, sweet Suffolk; thou torment'st thyself;

- \* And these dread curses—like the sun 'gainst glass,
- \* Or like an overcharged gun,—recoil,
- \* And turn the force of them upon thyself.

*Suf.* You bade me ban<sup>25</sup>, and will you bid me leave?

<sup>22</sup> The fabulous accounts of the plant called a *mandrake* give it an inferior degree of animal life, and relate, that when it is torn from the ground it groans, and that this groan being certainly fatal to him that is offering such unwelcome violence; the practice of those who gathered mandrakes was to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharged its malignity. See Bulleine's *Bulwarke of Defence against Sicknesse, &c.* fol. 1579, p. 41. See also a note on the Second Part of King Henry IV. vol. v. p. 263.

<sup>23</sup> *Cypress* was employed in the funeral rites of the Romans, and hence is always mentioned as an ill boding plant.

<sup>24</sup> This is one of the vulgar errors in the natural history of our ancestors. The *lizard* has no sting, and is quite harmless.

<sup>25</sup> This inconsistency is very common in real life. Those who

Now, by the ground that I am banish'd from,  
 Well could I curse away a winter's night,  
 Though standing naked on a mountain top,  
 Where biting cold would never let grass grow,  
 And think it but a minute spent in sport.

- \* *Q. Mar.* O, let me entreat thee, cease ! Give  
me thy hand,
- \* That I may dew it with my mournful tears ;
- \* Nor let the rain of heaven wet this place,
- \* To wash away my woeful monuments.
- \* O, could this kiss be printed in thy hand :

[*Kisses his hand.*

- \* That thou might'st think upon these by the seal,  
 ' Through whom a thousand sighs are breath'd for  
 thee<sup>26</sup> !
  - ' So, get thee gone, that I may know my grief ;
  - ' 'Tis but surmis'd whilst thou art standing by,
  - \* As one that surfeits thinking on a want.
  - \* I will repeal thee, or, be well assur'd,
  - \* Adventure to be banished myself :
  - \* And banished I am, if but from thee.
  - \* Go, speak not to me ; even now be gone.—
  - \* O, go not yet !—Even thus two friends condemn'd
  - \* Embrace, and kiss, and take ten thousand leaves,
  - \* Loather a hundred times to part than die.
  - \* Yet now farewell ; and farewell life with thee !
- Suf.* Thus is poor Suffolk ten times banished,  
 Once by the king, and three times thrice by thee.
- \* 'Tis not the land I care for, wert thou hence ;
  - \* A wilderness is populous enough,

are vexed to impatience, are angry to see others less disturbed than themselves ; but when others begin to rave, they immediately see in them what they could not find in themselves, the deformity and folly of useless rage.

<sup>26</sup> That by the impression of my kiss for ever remaining on thy hand, thou mightest think on those lips through which a thousand sighs will be breathed for thee.

- \* So Suffolk had thy heavenly company :
- \* For where thou art, there is the world itself,
- \* With every several pleasure in the world ;
- \* And where thou art not, desolation<sup>27</sup>.
- \* I can no more :—Live thou to joy thy life ;
- \* Myself no joy in nought, but that thou liv'st.

*Enter Vaux.*

- ‘ *Q. Mar.* Whither goes Vaux so fast? what news, I pr'ythee?
- ‘ *Vaux.* To signify unto his majesty,  
That cardinal Beaufort is at point of death :
- ‘ For suddenly a grievous sickness took him,
- ‘ That makes him gasp, and stare, and catch the air;
- ‘ Blaspheming God, and cursing men on earth.
- ‘ Sometime, he talks as if Duke Humphrey’s ghost  
‘ Were by his side; sometime, he calls the king,  
And whispers to his pillow, as to him,
- \* The secrets of his overcharged soul<sup>28</sup>:
- ‘ And I am sent to tell his majesty,
- ‘ That even now he cries aloud for him.
- ‘ *Q. Mar.* Go, tell this heavy message to the king.

[*Exit Vaux.*

- ‘ Ah me! what is this world? what news are these?
- ‘ But wherefore grieve I at an hour’s poor loss<sup>29</sup>,

<sup>27</sup> ‘ Nec sine te pulchrum dias in luminis auras  
Exoritur, neque sit lætum nec amabile quicquam.’

*Lucretius.*

And, still more elegantly, Milton, in a passage of his *Comus* (afterwards omitted), ver. 214, &c.:—

————— while I see you,  
This dusky hollow is a paradise,  
And heaven gates o’er my head.’

<sup>28</sup> ‘ ————— Infected minds  
To their deaf pillows will discharge their secrets.’

*Macbeth.*

<sup>29</sup> ‘ Why do I lament a circumstance of which the impression  
will pass away in an hour; while I neglect to think on the loss  
of Suffolk, my affection for whom no time will efface?’

- ‘ Omitting Suffolk’s exile, my soul’s treasure ?  
 ‘ Why only, Suffolk, mourn I not for thee,  
 ‘ And with the southern clouds contend in tears ;  
 ‘ Theirs for the earth’s increase, mine for my sorrows ?  
 ‘ Now, get thee hence : The king, thou know’st, is  
     coming ?  
 ‘ If thou be found by me, thou art but dead.  
     ‘ *Suf.* If I depart from thee, I cannot live :  
 ‘ And in thy sight to die, what were it else,  
 But like a pleasant slumber in thy lap ?  
 Here could I breathe my soul into the air,  
 ‘ As mild and gentle as the cradle-babe,  
 Dying with mother’s dug between its lips :  
 Where<sup>30</sup>, from thy sight, I should be raging mad,  
 ‘ And cry out for thee to close up mine eyes,  
 ‘ To have thee with thy lips to stop my mouth ;  
 ‘ So should’st thou either turn my flying soul<sup>31</sup>,  
 ‘ Or I should breathe it so into thy body,  
 And then it liv’d in sweet Elysium.  
 To die by thee, were but to die in jest ;  
 From thee to die, were torture more than death ;  
 O, let me stay, befall what may befall.  
     ‘ *Q. Mar.* Away ! though parting be a fretful  
         cor’sive<sup>32</sup>  
 ‘ It is applied to a deathful wound.  
 ‘ To France, sweet Suffolk : Let me hear from thee ;

<sup>30</sup> *Where* for *whereas* ; as in other places. Thus in *The Two Gentlemen of Verona* :—

‘ And *where* I thought the remnant of mine age,’ &c.

<sup>31</sup> Pope was indebted to this passage in his *Eloisa to Abelard*, where he makes that votarist of exquisite sensibility say :—

‘ See my lips tremble, and my eyeballs roll,  
 Suck my last breath, and catch my flying soul.’

<sup>32</sup> *Corrosive* was generally pronounced and most frequently written *cor’sive* in Shakspeare’s time. See Mr. Nares’s Glossary in *voce*. The accent, as Mr. Todd observes, being then on the first syllable, the word was easily thus abbreviated.

' For wheresoe'er thou art in this world's globe,  
I'll have an Iris<sup>33</sup> that shall find thee out.

*Suf.* I go.

*Q. Mar.* And take my heart with thee.

*Suf.* A jewel, lock'd into the woeful'st cask  
That ever did contain a thing of worth.  
Even as a splitted bark, so sunder we;  
This way fall I to death.

*Q. Mar.*

This way for me.

[*Exeunt, severally.*]

### SCENE III. London.

#### Cardinal Beaufort's *Bedchamber*.

*Enter KING HENRY<sup>1</sup>, SALISBURY, WARWICK,  
and Others. The Cardinal in Bed; Attendants  
with him.*

- \* *K. Hen.* How fares my lord? speak, Beaufort,  
to thy sovereign.
- ' *Car.* If thou be'st death, I'll give thee England's  
treasure<sup>2</sup>,
- ' Enough to purchase such another island,
- ' So thou wilt let me live, and feel no pain.
- \* *K. Hen.* Ah, what a sign it is of evil life,
- \* When death's approach is seen so terrible!
- \* *War.* Beaufort, it is thy sovereign speaks to thee.
- \* *Car.* Bring me unto my trial when you will.
- ' Died he not in his bed? where should he die?

<sup>33</sup> *Iris* was the messenger of Juno.

<sup>1</sup> The quarto offers this stage-direction:—‘Enter the King and Salisbury, and then the curtaines be drawne, and the Cardinal is discovered in his bed, raving and staring as if he were mad.’ This description did not escape Shakspeare, for he has availed himself of it in a preceding speech by Vaux, p. 206.

<sup>2</sup> A passage in Hall's Chronicle, Henry VI. fol. 70, b. suggested the corresponding lines in the old play.

- Can I make men live, whe'r they will or no<sup>3</sup>?—  
 \* O ! torture me no more, I will confess.—  
 ‘ Alive again? then show me where he is;  
 ‘ I'll give a thousand pound to look upon him.—  
 \* He hath no eyes<sup>4</sup>, the dust hath blinded them.—  
 ‘ Comb down his hair; look! look! it stands upright,  
 ‘ Like lime-twigs set to catch my winged soul!—  
 ‘ Give me some drink; and bid the apothecary  
 ‘ Bring the strong poison that I bought of him.  
 \* *K. Hen.* O thou eternal Mover of the heavens,  
 \* Look with a gentle eye upon this wretch!  
 \* O, beat away the busy meddling fiend,  
 \* That lays strong siege unto this wretch's soul,  
 \* And from his bosom purge this black despair!  
 ‘ *War.* See, how the pangs of death do make him  
 grin.  
 \* *Sal.* Disturb him not, let him pass peaceably.  
 \* *K. Hen.* Peace to his soul, if God's good pleasure be!  
 ‘ Lord cardinal, if thou think'st on heaven's bliss,  
 ‘ Hold up thy hand<sup>5</sup>, make signal of thy hope—  
 ‘ He dies, and makes no sign; O God, forgive him!

<sup>3</sup>. ‘ We cannot hold mortality's strong hand:—  
 Why do you bend such solemn brows on me?  
 Think you, I bear the shears of destiny?  
 Have I commandment on the pulse of life?

*King John.*

<sup>4</sup> ‘ Thou hast no speculation in those eyes  
 Which thou dost glare with.’ *Macbeth.*

<sup>5</sup> Thus in the old play of King John, 1591, Pandulph sees the king dying, and says:—

‘ Then, good my lord, if you forgive them all,  
*Lift up your hand*, in token you forgive.’

And again:—

‘ *Lift up thy hand*, that we may witness here  
 Thou diest the servant of our Saviour Christ.’

- ‘ War. So bad a death argues a monstrous life.
  - ‘ K. Hen. Forbear to judge<sup>6</sup>, for we are sinners all.—
  - ‘ Close up his eyes, and draw the curtain close;
  - ‘ And let us all to meditation. [Exeunt.]
- 

## ACT IV.

### SCENE I. Kent. *The Seashore near Dover*<sup>1</sup>.

*Firing heard at Sea. Then enter, from a Boat, a Captain, a Master, a Master's Mate, WALTER WHITMORE, and Others; with them SUFFOLK, and other Gentlemen, prisoners.*

- \* Cap. The gaudy, blabbing, and remorseful<sup>2</sup> day
- \* Is crept into the bosom of the sea;
- \* And now loud howling wolves arouse the jades

<sup>6</sup> ‘ Peccantes culpare cave, nam labimus omnes

Aut sumus, aut fuius, vel possumus esse, quod hic est.’

‘ This is one of the scenes which have been applauded by the critics, and which will continue to be admired when prejudices shall cease, and bigotry give way to impartial examination. These are beauties that rise out of nature and of truth; the superficial reader cannot miss them, the profound can image nothing beyond them.’—Johnson.

<sup>1</sup> There is a curious circumstantial account of the event on which this scene is founded in the Paston Letters, published by Sir John Fenn, vol. i. p. 38, Letter X. The scene is founded on the narration of Hall, which is copied by Holinshed.

<sup>2</sup> The epithet *blabbing*, applied to the day by a man about to commit murder, is exquisitely beautiful. Guilt, if afraid of light, considers darkness as a natural shelter, and makes night the confidant of those actions which cannot be trusted to the *tell-tale day*.—Johnson.

Spenser and Milton make use of the epithet:—

‘ For Venus hated his all-blabbing light.’

*Britain's Ida*, c. ii.

‘ Ere the blabbing eastern scout.’— *Comus*, v. 138.  
*Remorseful* is pitiful.

- \* That drag the tragick melancholy night;
- \* Who with their drowsy, slow, and flagging wings<sup>3</sup>
- \* Clip dead men's graves, and from their misty jaws
- \* Breathe foul contagious darkness in the air.
- \* Therefore, bring forth the soldiers of our prize;
- \* For, whilst our pinnace anchors in the Downs,
- \* Here shall they make their ransome on the sand,
- \* Or with their blood stain this discolour'd shore.—
- ' Master, this prisoner freely give I thee:—
- ' And thou that art his mate, make boot of this;—
- ' The other [*pointing to SUFFOLK*], Walter Whitmore, is thy share.
- ' 1 Gent. What is my ransome, master? let me know.
- ' Mast. A thousand crowns, or else lay down your head.
- ' Mate. And so much shall you give, or off goes yours.
- \* Cap. What, think you much to pay two thousand crowns,
- \* And bear the name and port of gentlemen?—
- \* Cut both the villains' throats;—for die you shall;
- \* The lives of those which we have lost in fight
- \* Cannot<sup>4</sup> be counterpois'd with such a petty sum.
- \* 1 Gent. I'll give it, sir; and therefore spare my life.
- \* 2 Gent. And so will I, and write home for it straight.

<sup>3</sup> The chariot of the night is supposed by Shakspeare to be drawn by dragons. Vide Cymbeline, Act ii. Sc. 2.

<sup>4</sup> The word *cannot*, which is necessary to complete the sense of the passage, is not in the old copy: it was supplied by Malone. The difference between the captain's present and succeeding sentiments may be thus accounted for. Here he is only striving to intimidate his prisoners into a ready payment of their ransom. Afterwards his natural disposition inclines him to mercy, till he is provoked by the upbraiding of Suffolk.

‘ *Whit.* I lost mine eye in laying the prize aboard,  
 ‘ And therefore, to revenge it, shalt thou die ;

[To Suf.]

- ‘ And so should these, if I might have my will.
- \* *Cap.* Be not so rash ; take ransome, let him live.
- ‘ *Suf.* Look on my George, I am a gentleman ;
- ‘ Rate me at what thou wilt, thou shalt be paid.
- ‘ *Whit.* And so am I ; my name is Walter Whickmore.
- ‘ How now ? why start’st thou ? what, doth death affright ?
- ‘ *Suf.* Thy name affrights me<sup>5</sup>, in whose sound is death.
- ‘ A cunning man did calculate my birth,
- ‘ And told me—that by *Water* I should die<sup>6</sup> :
- ‘ Yet let not this make thee be bloody minded ;
- ‘ Thy name is—*Gaultier*, being rightly sounded.
- ‘ *Whit.* *Gaultier*, or *Walter*, which it is, I care not ;
- ‘ Ne’er yet did base dishonour blur our name,
- ‘ But with our sword we wip’d away the blot ;

<sup>5</sup> Suffolk had heard his name before without being startled by it. In the old play, as soon as ever the captain has consigned him to ‘ *Walter Whickmore*,’ he immediately exclaims, ‘ *Walter !* ’ Whickmore asks him why he fears him ; and Suffolk replies, ‘ It is thy name affrights me.’ The poet here, as in other instances, has fallen into an impropriety by sometimes following and sometimes deserting his original.

<sup>6</sup> Thus Drayton, in Queen Margaret’s Epistle to this duke of Suffolk :—

‘ I pray thee, Poole, have care how thou dost pass ;  
 Never the sea yet half so dangerous was ;  
 And one foretold by *water* thou should’st die.’

A note on these lines says, ‘ The witch of Eye received answer from the spirit, that the duke of Suffolk should take heed of water. See the fourth Scene of the first Act of this play. The prophecy is differently stated by a contemporary in the Paston Letters, vol. i. p. 40 :—‘ Also he asked the name of the ship ; and when he knew it, he remembered Stacy that said if he might escape the danger of the Tower he should be safe, and then his heart failed him.’

‘ Therefore, when merchant-like I self revenge,  
 ‘ Broke be my sword, my arms torn and defac’d<sup>7</sup>,  
 ‘ And I proclaim’d a coward through the world !

[*Lays hold on SUFFOLK.*

‘ *Suf.* Stay, Whitmore; for thy prisoner is a prince,  
 The duke of Suffolk, William de la Pole.

‘ *Whit.* The duke of Suffolk, muffled up in rags !

*Suf.* Ay, but these rags are no part of the duke;  
 Jove sometime went disguis’d, and why not I ?

*Cap.* But Jove was never slain, as thou shalt be.

‘ *Suf.* Obscure and lowly swain, King Henry’s  
 blood,

The honourable blood of Lancaster,

‘ Must not be shed by such a jaded groom<sup>8</sup>.

Hast thou not kiss’d thy hand, and held my stirrup ?

‘ Bare-headed plodded by my footcloth mule,

‘ And thought thee happy when I shook my head ?

‘ How often hast thou waited at my cup,

‘ Fed from my trencher, kneel’d down at the board,

‘ When I have feasted with Queen Margaret ?

\* Remember it, and let it make thee crest-fall’n ;

\* Ay, and allay this thy abortive pride<sup>9</sup> :

\* How in our voiding lobby hast thou stood,

\* And duly waited for my coming forth ?

‘ This hand of mine hath writ in thy behalf,

‘ And therefore shall it charm thy riotous tongue<sup>10</sup>.

<sup>7</sup> The new image which Shakspeare has introduced into this speech—‘ my arms torn and defaced’—is also found in King Richard II. Act iii. Sc. 2. See note on that passage.

<sup>8</sup> A *jaded groom* is a low fellow. Suffolk’s boast of his own blood was hardly warranted by his origin. His great grandfather had been a merchant at Hull. If Shakspeare had known his pedigree he would not have failed to make some of his adversaries reproach him with it.

<sup>9</sup> Pride that has had birth too soon.

<sup>10</sup> By this expression, ‘ charm thy riotous tongue,’ the poet meant Suffolk to say that it should be as potent as a *charm* in stopping his licentious talk. The same expression occurs in

- \* *Whit.* Speak, captain, shall I stab the forlorn swain?
- \* *Cap.* First let my words stab him, as he hath me.
- \* *Suf.* Base slave! thy words are blunt, and so art thou.
- ' *Cap.* Convey him hence, and on our longboat's side
- ' Strike off his head.
- Suf.* Thou dar'st not for thy own.
- Cap.* Yes, Poole.
- Suf.* Poole?
- Cap.* Poole? Sir Poole? lord?
- ' Ay, kennel, puddle, sink; whose filth and dirt
- ' Troubles the silver spring where England drinks.
- ' Now will I dam up this thy yawning mouth,
- ' For swallowing the treasure of the realm:
- ' Thy lips, that kiss'd the queen, shall sweep the ground;
- ' And thou, that smil'dst at good Duke Humphrey's death,
- ' Against the senseless winds shalt grin in vain,
- \* Who, in contempt, shall hiss at thee again:
- \* And wedded be thou to the hags of hell,
- \* For daring to affy<sup>11</sup> a mighty lord
- \* Unto the daughter of a worthless king,
- \* Having neither subject, wealth, nor diadem.
- \* By devilish policy art thou grown great,
- \* And, like ambitious Sylla, overgorg'd

Othello, Act iv. Sc. 1, and is of common occurrence in the books of the poet's age. Thus in Ben Jonson's Cynthia's Revels:—

'—charm your skipping tongue.'

And Spenser, Faerie Queene, b. v. c. 9:—

' That well could charm his tongue and time his speech.'

<sup>11</sup> To betroth in marriage. This enumeration of Suffolk's crimes seems to have been suggested by the Mirror for Magistrates. See the Legend of William de la Pole. The rest of this speech is entirely Shakspeare's; there is no trace of it in the original play.

- \* With goblets of thy mother's bleeding heart.
- \* By thee, Anjou and Maine were sold to France :
- \* The false revolting Normans, thorough thee,
- \* Disdain to call us lord ; and Picardy
- \* Hath slain their governors, surpris'd our forts,
- \* And sent the ragged soldiers wounded home.
- \* The princely Warwick, and the Nevils all,—
- \* Whose dreadful swords were never drawn in vain,—
- \* As hating thee, are rising up in arms :
- \* And now the house of York—thrust from the crown,
- \* By shameful murder of a guiltless king,
- \* And lofty proud encroaching tyranny,—
- \* Burns with revenging fire : whose hopeful colours
- \* Advance our half-fac'd sun<sup>12</sup>, striving to shine,
- \* Under the which is writ—*Invitis nubibus*.
- \* The commons here in Kent are up in arms :
- \* And, to conclude, reproach, and beggary,
- \* Is crept into the palace of our king,
- \* And all by thee :—Away ! couvey him hence.
- \* *Suf.* O that I were a god, to shoot forth thunder
- \* Upon these paltry, servile, abject drudges !
- \* Small things make base men proud : 'this villain here,
- \* Being captain of a pinnace<sup>13</sup>, threatens more
- \* Than Bargulus the strong Illyrian pirate<sup>14</sup>.
- \* Drones suck not eagles' blood, but rob bee-hives.

<sup>12</sup> Edward III. bare for his device the rays of the sun dispersing themselves out of a cloud.—*Camden's Remaines*.

<sup>13</sup> A *pinnace* then signified a ship of small burthen, built for speed. Vide note on *The Merry Wives of Windsor*, Act i. Sc. 3.

<sup>14</sup> 'Bargulus, Illyrius Latro, de quo est apud Theopompum, magnas opes habuit.—*Cicero de Officiis*, lib. ii. c. 11. Shakespeare, as Dr. Farmer has shown, might have met with this pirate in some of the translations of his time : he points out two in which he is mentioned. In the old play it is, 'Abradas the great Macedonian pirate.'

- ‘ It is impossible, that I should die
- ‘ By such a lowly vassal as thyself.
- ‘ Thy words move rage, and not remorse, in me<sup>15</sup>:
- ‘ I go of message from the queen to France;
- ‘ I charge thee, waft me safely cross the channel.
- ‘ *Cap. Walter,* —
- ‘ *Whit.* Come, Suffolk, I must waft thee to thy death.
- \* *Suf.* *Gelidus timor occupat artus*<sup>16</sup>; — ‘tis thee I fear.
- \* *Whit.* Thou shalt have cause to fear, before I leave thee.
- ‘ What, are ye daunted now? now will ye stoop?
- ‘ 1 *Gent.* My gracious lord, entreat him, speak him fair.
- ‘ *Suf.* Suffolk’s imperial tongue is stern and rough,
- ‘ Us’d to command, untaught to plead for favour.
- ‘ Far be it, we should honour such as these
- ‘ With humble suit; no, rather let my head
- ‘ Stoop to the block, than these knees bow to any,
- ‘ Save to the God of heaven, and to my king;
- ‘ And sooner dance upon a bloody pole,
- ‘ Than stand uncover’d to the vulgar groom.

<sup>15</sup> This line in the original play is properly given to the captain. What *remorse* (i. e. pity) could Suffolk be called upon to show to his assailant; whereas the captain might with propriety say to his captive, Thy haughty language exasperates me, instead of exciting my *compassion*. Mr. Boswell is, I believe, mistaken in asserting that *remorse* was used in the modern sense. At least I find no instance where it is so used by Shakspeare.

<sup>16</sup> The source from whence this line has been extracted has not yet been discovered. The following lines are the nearest which have been found in the Classic Poets:—

‘ Subitus tremor occupat artus.’

*Virg. Aen. v. 446.*

‘ Ille quidem gelidos radiorum viribus artus.

*Ovid. Metam. iv. 247.*

‘ Navitæ, confessu gelido pallore timorem.’

*De Tristib. El. iii. 113.*

- \* True nobility is exempt from fear :—
- ‘ More can I bear, than you dare execute<sup>17</sup>.
- ‘ Cap. Hale him away, and let him talk no more.
- ‘ Suf. Come, soldiers, show what cruelty ye can<sup>18</sup>,
- ‘ That this my death may never be forgot !—
- ‘ Great men oft die by vile bezonians<sup>19</sup>:
- ‘ A Roman sworder and banditto slave,
- ‘ Murder’d sweet Tully; Brutus’ bastard hand
- ‘ Stabb’d Julius Cæsar; savage islanders,
- ‘ Pompey the Great<sup>20</sup>: and Suffolk dies by pirates.

[*Exit Suf. with Whit. and Others.*

*Cap.* And as for these whose ransome we have set,  
It is our pleasure, one of them depart :—  
Therefore come you with us, and let him go.

[*Exeunt all but the first Gentleman.*

*Re-enter WHITMORE, with SUFFOLK’S Body.*

- ‘ Whit. There let his head and lifeless body lie<sup>21</sup>,
- ‘ Until the queen his mistress bury it. [Exit.]

<sup>17</sup> ‘ —— I am able now, methinks  
(Out of a fortitude of soul I feel),  
To endure more miseries, and greater far,  
Than my weak-hearted enemies dare offer.’

*King Henry VIII.*

Again in Othello :—

‘ Thou hast not half the power to do me harm,  
As I have to be hurt.’

<sup>18</sup> According to the Letter in the Paston Collection, already cited, the cutting off of Suffolk’s head was very barbarously performed. ‘ One of the lewdest of the ship bade him lay down his head, and he should be fairly ferd [dealt] with, and dye on a sword; and took a rusty sword and smote off his head within half a dozen strokes.’

<sup>19</sup> A *bezonian* is a mean low person. See note on King Henry IV. Part II. Act v. Sc. 3.

<sup>20</sup> Pompey was killed by Achillas and Septimius at the moment that the Egyptian fishing boat in which they were reached the coast, his head being thrown into the sea, a circumstance sufficiently resembling Suffolk’s death to bring it to the poet’s memory; though his mention of it is not quite accurate. In the old play Pompey is not named.

<sup>21</sup> They ‘ laid his body on the sands of Dover, and some say that his head was set on a pole by it.’ —*Paston Letters*, vol. i. p. 41.

- ' 1 Gent. O barbarous and bloody spectacle !  
 ' His body will I bear unto the king :  
 ' If he revenge it not, yet will his friends :  
 ' So will the queen, that living held him dear.

[Exit, with the Body.]

## SCENE II. Blackheath.

*Enter GEORGE BEVIS and JOHN HOLLAND.*

- ' Geo. Come, and get thee a sword, though made  
 ' of a lath; they have been up these two days.

- ' John. They have the more need to sleep now  
 ' then.

- ' Geo. I tell thee, Jack Cade the clothier means  
 ' to dress the commonwealth, and turn it, and set  
 ' a new nap upon it.

John. So he had need, for 'tis threadbare. Well,  
 I say, it was never merry world in England, since  
 gentlemen came up<sup>1</sup>.

\* Geo. O miserable age ! Virtue is not regarded  
 \* in handycrafts-men.

' John. The nobility think scorn to go in leather  
 ' aprons.

\* Geo. Nay more, the king's council are no good  
 \* workmen.

\* John. True ; And yet it is said,—Labour in  
 \* thy vocation ; which is as much to say, as,—let  
 \* the magistrates be labouring men ; and therefore  
 \* should we be magistrates.

\* Geo. Thou hast hit it : for there's no better  
 \* sign of a brave mind, than a hard hand.

<sup>1</sup> The same phrase was used by the duke of Suffolk to Wolsey and Campeggio in the reign of Henry VIII. 'With that stepped forth the duke of Suffolk from the king, and by his commandment spake these words, with a stout and hault countenance— "It was never merry in England (quoth he) whilst we had cardinals among us."—Cavendish's Life of Wolsey, p. 167, ed. 1825,

\* *John.* I see them! I see them! There's Best's  
son, the tanner of Wingham;—

\* *Geo.* He shall have the skins of our enemies,  
to make dog's leather of.

*John.* And Dick the butcher,—

\* *Geo.* Then is sin struck down like an ox, and  
iniquity's throat cut like a calf.

\* *John.* And Smith the weaver:—

\* *Geo.* Argo, their thread of life is spun.

\* *John.* Come, come, let's fall in with them.

*Drum.* Enter CADE, DICK the Butcher, SMITH  
the Weaver, and Others in great number.

' *Cade.* We John Cade, so termed of our sup-  
posed father,—

*Dick.* Or rather, of stealing a cade of herrings<sup>2</sup>.

[Aside.]

' *Cade.* — for our enemies shall fall before us,  
inspired with the spirit of putting down kings and  
princes,—Command silence.

*Dick.* Silence!

*Cade.* My father was a Mortimer.—

*Dick.* He was an honest man, and a good brick-  
layer. [Aside.]

' *Cade.* My mother a Plantagenet,—

' *Dick.* I knew her well, she was a midwife.

[Aside.]

<sup>2</sup> Tom Nashe speaks of having weighed one of Gabriel Harvey's books against a *cade of herrings*, and ludicrously says, 'That the rebel Jack Cade was the first that devised to put red herrings in cades, and from him they have their name.'—*Lenten Stuffe*, 1599.—*Cade*, however, is derived from *codus*, Lat. a cask. We may add, from the accounts of the Celeress of the Abbey of Barking, in the *Monasticon Anglicanum*, 'a barrel of herryng shold contain a thousand herryngs, and a *cade* of herryng six hundred, six score to the hundred.' Cade, with more learning than should naturally fall to his character, alludes to his name from *cado*, to fall.

‘ *Cade*. My wife descended of the Lacies,—

*Dick*. She was indeed, a pedler’s daughter, and sold many laces. [Aside.]

‘ *Smith*. But, now of late, not able to travel with her furred pack, she washes bucks here at home. [Aside.]

‘ *Cade*. Therefore am I of an honourable house.

*Dick*. Ay, by my faith, the field is honourable; and there was he born, under a hedge; for his father had never a house, but the cage<sup>3</sup>. [Aside.]

\* *Cade*. Valiant I am.

\* *Smith*. A must needs; for beggary is valiant. [Aside.]

*Cade*. I am able to endure much.

*Dick*. No question of that; for I have seen him whipped three market days together. [Aside.]

*Cade*. I fear neither sword nor fire.

*Smith*. He need not fear the sword, for his coat is of proof<sup>4</sup>. [Aside.]

*Dick*. But, methinks, he should stand in fear of fire, being burnt i’the hand for stealing of sheep. [Aside.]

*Cade*. Be brave then; for your captain is brave, and vows reformation. There shall be, in England, seven half-penny loaves sold for a penny: the three-hooped pot shall have ten hoops<sup>5</sup>; and I will make it felony, to drink small beer: all the realm shall be in common, and in Cheapside shall my palfry go

<sup>3</sup> ‘ Little places of prison, set commonly in the market place, for harlots and vagabonds, we call cages.’—Baret.

<sup>4</sup> A quibble is most probably intended between two senses of the word; one as being able to resist, the other as being well tried, that is, long worn.

<sup>5</sup> These drinking vessels of our ancestors were of wood. Nash, in his *Pierce Pennilesse*, 1595, says, ‘ I believe hoopes in quart pots were invented to that end, that every man should take his hoope, and no more.’

to grass. And, when I am king (as king I will be)—

*All.* God save your majesty!

*Cade.* I thank you, good people:—there shall be no money<sup>6</sup>; all shall eat and drink on my score; and I will apparel them all in one livery, that they may agree like brothers, and worship me their lord.

*Dick.* The first thing we do, let's kill all the lawyers.

*Cade.* Nay, that I mean to do<sup>7</sup>. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man? Some say, the bee stings: but I say, 'tis the bee's wax; for I did but seal once to a thing, and I was never mine own man since. How now; who's there?

*Enter some, bringing in the Clerk of Chatham.*

*Smith.* The clerk of Chatham: he can write and read, and cast accompt.

*Cade.* O monstrous!

*Smith.* We took him setting of boys' copies.

*Cade.* Here's a villain!

*Smith.* H'as a book in his pocket, with red letters in't.

*Cade.* Nay, then he is a conjurer.

*Dick.* Nay, he can make obligations<sup>8</sup>, and write court-hand.

<sup>6</sup> 'To mend the world by banishing money is an old contrivance of those who did not consider that the quarrels and mischiefs which arise from money, as the signs or tickets of riches, must, if riches were to cease, arise from riches themselves, and could never be at an end till every man was contented with his own share of the goods of life.'—Johnson.

<sup>7</sup> This speech was transposed by Shakspeare from a subsequent scene in the old play.

<sup>8</sup> i. e. bonds.

‘ *Cade.* I am sorry for’t: the man is a proper man, on mine honour; unless I find him guilty, he shall not die,—Come hither, sirrah, I must examine thee: What is thy name?’

*Clerk.* Emmanuel.

‘ *Dick.* They use to write it on the top of letters<sup>9</sup>;—Twill go hard with you.’

‘ *Cade.* Let me alone:—Dost thou use to write thy name? or hast thou a mark to thyself, like an honest plain-dealing man?’

*Clerk.* Sir, I thank God, I have been so well brought up, that I can write my name.

‘ *All.* He hath confessed: away with him; he’s a villain, and a traitor.’

‘ *Cade.* Away with him, I say: hang him with his pen and inkhorn about his neck.’

[*Exeunt some with the Clerk.*]

### Enter MICHAEL.

‘ *Mich.* Where’s our general?’

‘ *Cade.* Here I am, thou particular fellow.’

‘ *Mich.* Fly, fly, fly! Sir Humphrey Stafford and his brother are hard by, with the king’s forces.’

‘ *Cade.* Stand, villain, stand, or I’ll fell thee down: He shall be encountered with a man as good as himself: He is but a knight, is ’a?’

‘ *Mich.* No.’

‘ *Cade.* To equal him, I will make myself a

<sup>9</sup> That is on the top of Letters Missive and such like public acts. See Mabillon’s *Diplomata*. Thus, in the old anonymous play of King Henry V. the archbishop of Bruges, says:—

‘ I beseech your grace to deliver me your safe  
Conduct, under your broad seal *Emanuel.*’

The king answers:—

‘ \_\_\_\_\_ deliver him safe conduct  
Under our broad seal *Emanuel.*’

- ‘ knight presently : Rise up Sir John Mortimer.  
 ‘ Now have at him<sup>10</sup>.

*Enter SIR HUMPHREY STAFFORD, and WILLIAM his Brother, with Drum and Forces.*

- \* *Staf.* Rebellious hinds, and filth and scum of Kent,
- \* Mark’d for the gallows,—lay your weapons down,
- \* Home to your cottages, forsake this groom;—
- \* The king is merciful, if you revolt.
- \* *W. Staf.* But angry, wrathful, and inclin’d to blood,
- \* If you go forward : therefore yield, or die.

*Cade.* As for these silken-coated slaves, I pass not<sup>11</sup>;

- It is to you, good people, that I speak,  
 \* O’er whom, in time to come, I hope to reign;  
 \* For I am rightful heir unto the crown.
- ‘ *Staf.* Villain, thy father was a plasterer ;  
 ‘ And thou thyself, a shearman, Art thou not ?
- Cade.* And Adam was a gardener.  
 ‘ *W. Staf.* And what of that ?
- Cade.* Marry, this :—Edmund Mortimer, earl of March,

Married the duke of Clarence’ daughter ; Did he not ?

‘ *Staf.* Ay, sir.

*Cade.* By her, he had two children at one birth.

*W. Staf.* That’s false.

<sup>10</sup> After this speech, in the old play, are the following words :  
 ‘ — Is there any more of them that be knights ?  
*Tom.* Yea, his brother.  
*Cade.* Then kneel down, Dick Butcher ; rise up Sir Dick Butcher. Sound up the drum.’

<sup>11</sup> I care not, I pay them no regard.

‘ Transform me to what shape you can,  
*I pass not what it be.*’ *Drayton’s Quest of Cynthia.*

‘ *Cade.* Ay, there’s the question; but, I say, ’tis true:

- ‘ The elder of them, being put to nurse,
- ‘ Was by a beggar-woman stol’n away;
- ‘ And, ignorant of his birth and parentage,
- ‘ Became a bricklayer, when he came to age:
- ‘ His son am I; deny it, if you can.

*Dick.* Nay, ’tis too true; therefore he shall be king.

*Smith.* Sir, he made a chimney in my father’s house, and the bricks are alive at this day to testify it; therefore, deny it not.

\* *Staf.* And will you credit this base drudge’s words,

\* That speaks he knows not what?

\* *All.* Ay, marry, will we; therefore get ye gone.

*W. Staf.* Jack Cade, the duke of York hath taught you this.

\* *Cade.* He lies, for I invented it myself. [Aside.] —Go to, sirrah, Tell the king from me, that—for his father’s sake, Henry the Fifth, in whose time boys went to span counter for French crowns,—I am content he shall reign; but I’ll be protector over him.

‘ *Dick.* And, furthermore, we’ll have the Lord

‘ Say’s head, for selling the dukedom of Maine.

‘ *Cade.* And good reason; for thereby is England maimed<sup>12</sup>, and fain to go with a staff, but that my puissance holds it up. Fellow kings, I tell you,

‘ that that Lord Say hath gelded<sup>13</sup> the common-

<sup>12</sup> The same play upon words is in Daniel’s Civil Wars, 1595:—

‘ Anjou and Maine, the main that foul appears.’

<sup>13</sup> Steevens observes that “Shakspeare has here transgressed a rule laid down by Tully, De Oratore: ‘Nolo morte dici Africani castratam esse rempublicam.’ The character of the speaker may countenance such indelicacy here, but in other places our

' wealth, and made it an eunuch: and more than  
 ' that, he can speak French, and therefore he is a  
 ' traitor.

\* *Staf.* O gross and miserable ignorance!

\* *Cade.* Nay, answer, if you can: The French-  
 men are our enemies: go to then, I ask but this;  
 Can he, that speaks with the tongue of an enemy,  
 be a good counsellor, or no?

\* *All.* No, no; and therefore we'll have his head.

\* *W. Staf.* Well, seeing gentle words will not  
 prevail,

\* Assail them with the army of the king.

\* *Staf.* Herald, away: and, throughout every town,  
 Proclaim them traitors that are up with Cade;  
 That those, which fly before the battle ends,  
 May, even in their wives' and children's sight,  
 Be hang'd up for example at their doors:—  
 And you, that be the king's friends, follow me.

[*Exeunt the Two STAFFORDS, and Forces.*

\* *Cade.* And you, that love the commons, follow  
 me.—

\* Now show yourselves men, 'tis for liberty.

\* We will not leave one lord, one gentleman:

\* Spare none, but such as go in clouted shoon<sup>14</sup>:

\* For they are thrifty honest men, and such

\* As would (but that they dare not) take our parts.

\* *Dick.* They are all in order, and march toward us.

\* *Cade.* But then are we in order, when we are

\* most out of order. Come, march forward.

[*Exeunt.*

author talks of 'gelding purses, patrimonies, and continents.' I must again remark that in the former instances the phrase was only metaphorically used for diminishing or curtailing, and is not peculiar to Shakspeare, but a common form of expression in his time. See note on Love's Labour's Lost, Act ii. Sc. 1, p. 329.

<sup>14</sup> Shoes.

SCENE III. *Another Part of Blackheath.*

*Alarums. The two Parties enter and fight, and both the STAFFORDS are slain.*

‘ *Cade.* Where’s Dick, the butcher of Ashford ?

‘ *Dick.* Here, sir.

‘ *Cade.* They fell before thee like sheep and oxen, and thou behavedst thyself as if thou hadst been in thine own slaughter-house : therefore thus will I reward thee,—The Lept shall be as long again as it is ; and thou shalt have a license to kill for a hundred lacking one, a week<sup>1</sup>.

‘ *Dick.* I desire no more.

\* *Cade.* And, to speak truth, thou deservest no less. This monument of the victory will I bear<sup>2</sup> ; and the bodies shall be dragged at my horse’s heels, till I do come to London, where we will have the mayor’s sword borne before us.

<sup>1</sup> The last two words, *a week*, were added by Malone from the old play. It is necessary to render the passage intelligible. In the reign of Elizabeth butchers were strictly enjoined not to sell flesh meat in Lent, not with a religious view, but for the double purpose of diminishing the consumption of flesh meat during that period, and so making it more plentiful during the rest of the year, and of encouraging the fisheries and augmenting the number of seamen. Butchers, who had interest at court, frequently obtained a dispensation to kill a certain number of beasts *a week* during Lent ; of which indulgence the wants of invalids who could not subsist without animal food was made the pretence. There are several proclamations on the subject in the library of the Society of Antiquaries.

<sup>2</sup> Here Cade must be supposed to take off Stafford’s armour. So Holinshed :—‘ Jack Cade, upon his victory against the Staffords, apparelled himself in Sir Humphrey’s brigandine, set full of gilt nails, and so in glory returned again toward London.’ Sir Humphrey Stafford was in fact killed at Sevenoaks, and is buried at Bromsgrove, in Staffordshire.

\* *Dick.* If we mean to thrive and do good, break  
\* open the gaols, and let out the prisoners.

\* *Cade.* Fear not that, I warrant thee. Come,  
\* let's march towards London. [Exeunt.]

#### SCENE IV. London. *A Room in the Palace.*

*Enter KING HENRY, reading a Supplication; the DUKE of BUCKINGHAM, and LORD SAY with him; at a distance, QUEEN MARGARET, mourning over SUFFOLK'S Head.*

\* *Q. Mar.* Oft have I heard—that grief softens  
the mind,

\* And makes it fearful and degenerate;  
\* Think therefore on revenge, and cease to weep.  
\* But who can cease to weep, and look on this?  
\* Here may his head lie on my throbbing breast:  
\* But where's the body that I should embrace?

\* *Buck.* What answer makes your grace to the  
‘ rebels’ supplication?

\* *K. Hen.* I'll send some holy bishop<sup>1</sup> to entreat:  
‘ For God forbid, so many simple souls  
Should perish by the sword! And I myself,  
Rather than bloody war shall cut them short,  
Will parley with Jack Cade their general.—  
‘ But stay, I'll read it over once again.

\* *Q. Mar.* Ah, barbarous villains! hath this lovely  
face

\* Rul'd, like a wandering planet<sup>2</sup>, over me;

<sup>1</sup> Shakspeare has here fallen into another inconsistency, by sometimes following Holinshed instead of the old play. He afterwards forgets this holy bishop: and in Scene the eighth we find only Buckingham and Clifford were sent, conformably to the old play. Holinshed mentions that the archbishop of Canterbury and the duke of Buckingham were sent.

<sup>2</sup> Predominated irresistibly over my passions, as the planets over those born under their influence. The old play led Shakespeare into this strange exhibition; a queen with the head of her murdered paramour on her bosom, in presence of her husband!

- \* And could it not enforce them to relent,  
\* That were unworthy to behold the same?

‘ *K. Hen.* Lord Say, Jack Cade hath sworn to have thy head.

‘ *Say.* Ay, but I hope, your highness shall have his.

*K. Hen.* How now, madam? Still lamenting, and mourning for Suffolk’s death?

I fear, my love, if that I had been dead,

Thou wouldest not have mourn’d so much for me.

*Q. Mar.* No, my love, I should not mourn, but die for thee.

*Enter a Messenger.*

\* *K. Hen.* How now! what news? why com’st thou in such haste?

\* *Mess.* The rebels are in Southwark; Fly, my lord!

‘ Jack Cade proclaims himself Lord Mortimer,

‘ Descended from the duke of Clarence’ house:

‘ And calls your grace usurper, openly,

‘ And vows to crown himself in Westminster.

‘ His army is a ragged multitude

‘ Of hinds and peasants, rude and merciless;

‘ Sir Humphrey Stafford and his brother’s death

‘ Hath given them heart and courage to proceed:

‘ All scholars, lawyers, courtiers, gentlemen,

‘ They call—false caterpillars, and intend their death.

\* *K. Hen.* O graceless men! they know not what they do<sup>3</sup>.

‘ *Buck.* My gracious lord, retire to Kenelworth,

‘ Until a power be rais’d to put them down.

\* *Q. Mar.* Ah! were the duke of Suffolk now alive,

\* These Kentish rebels would be soon appeas’d.

<sup>3</sup> Instead of this line the old copy has:—

‘ Go bid Buckingham and Clifford gather  
An army up, and meet with the rebels.’

- ‘ **K. Hen.** Lord Say, the traitors hate thee;
- ‘ Therefore away with us to Kenelworth.
- ‘ **Say.** So might your grace’s person be in danger;
- ‘ The sight of me is odious in their eyes :
- ‘ And therefore in this city will I stay,
- ‘ And liye alone as secret as I may.

*Enter another Messenger.*

- \* **2 Mess.** Jack Cade hath gotten London Bridge ;  
the citizens
- \* Fly and forsake their houses :
- \* The rascal people, thirsting after prey,
- \* Join with the traitor ; and they jointly swear,
- \* To spoil the city, and your royal court.
- \* **Buck.** Then linger not, my lord ; away, take  
horse.
- \* **K. Hen.** Come, Margaret ; God, our hope, will  
succour us.
- Q. Mar.** My hope is gone, now Suffolk is deceas’d.
- \* **K. Hen.** Farewell, my lord ; [To LORD SAY.]  
trust not the Kentish rebels.
- \* **Buck.** Trust no body, for fear you be betray’d.
- \* **Say.** The trust I have is in mine innocence,
- \* And therefore am I bold and resolute. [Exeunt.

### SCENE V. *The same. The Tower.*

*Enter LORD SCALES, and Others, on the Walls.  
Then enter certain Citizens, below.*

**Scales.** How now ? is Jack Cade slain ?

**1 Cit.** No, my lord, nor likely to be slain ; for  
they have won the bridge, killing all those that  
withstand them : The lord mayor craves aid of your  
honour from the Tower, to defend the city from the  
rebels.

*Scales.* Such aid as I can spare, you shall command;

But I am troubled here with them myself,  
The rebels have assay'd to win the Tower.  
But get you to Smithfield, and gather head,  
And thither will I send you Matthew Gough:  
Fight for your king, your country, and your lives;  
And so farewell, for I must hence again. [Exit.]

SCENE VI. *The same. Cannon Street.*

*Enter JACK CADE, and his Followers. He strikes his Staff on London-stone.*

*Cade.* Now is Mortimer lord of this city. And here, sitting upon London-stone, I charge and command, that, of the city's cost, the pissing-conduit<sup>1</sup> run nothing but claret wine this first year of our reign. And now, henceforward, it shall be treason for any that calls me other than—Lord Mortimer.

*Enter a Soldier, running.*

*Sold.* Jack Cade! Jack Cade!

*Cade.* Knock him down there. [They kill him<sup>2</sup>.]

<sup>1</sup> Whatever offence to modern delicacy may be given by this imagery, such ornaments to fountains appear to have been no uncommon device in ancient times. The curious reader may see a design, probably from the pencil of Benedetto di Montagna, for a very singular fountain of this kind in that elegant book the Hypnerotomachia, printed by Aldus in 1499. Le Grand, in his Vie Privée des François, mentions that at a feast made by Philippe-le-Bon there was ‘une statue d'enfant nu, posé sur une roche, et qui de sa broquette pissait eau de rose.’ This conduit may, however, have been one set up at the standarde in Cheape, according to Stowe, by John Wels, grocer, mayor, in 1430, with a small cisterne for fresh water, having one cock continually running. See a note on As You Like It, Act iv. Sc. 1, p. 187.

<sup>2</sup> ‘He also put to execution in Southwarke diverse persons, some for breaking this ordinance, and other being his old acquaintance lest they should bewray his base lineage, disparaging him for his usurped name of Mortimer.’—Holinshed, p. 634.

\* *Smith.* If this fellow be wise, he'll never call  
\* you Jack Cade more; I think he hath a very fair  
\* warning.

*Dick.* My lord, there's an army gathered together in Smithfield.

*Cade.* Come then, let go's fight with them: But, first, go and set London Bridge on fire<sup>3</sup>; and, if you can, burn down the Tower too. Come, let's away. [Exeunt.]

### SCENE VII. *The same.* Smithfield.

*Alarum.* Enter on one side, CADE and his Company; on the other, Citizens, and the King's Forces, headed by MATTHEW GOUGH<sup>1</sup>. They fight; the Citizens are routed, and MATTHEW GOUGH is slain.

*Cade.* So, sirs:—Now go some and pull down the Savoy<sup>2</sup>; others to the inns of court; down with them all.

*Dick.* I have a suit unto your lordship.

*Cade.* Be it a lordship thou shalt have it for that word.

\* *Dick.* Only, that the laws of England may come out of your mouth<sup>3</sup>.

<sup>3</sup> At that time London Bridge was of wood: the houses upon it were actually burnt in this rebellion. Hall says 'he entered London, and cut the ropes of the drawbridge.'

<sup>1</sup> Holinshed calls Mathew Gough 'a man of great wit and much experience in feats of chivalrie, the which in continual warres had spent his time in serving of the king his father.' See also W. of Wyrcestre, p. 357; and the Paston Letters, vol. i. p. 42.

<sup>2</sup> This trouble had been saved Cade's reformers by his predecessor Wat Tyler. It was never re-edified till Henry VI. founded the hospital.

<sup>3</sup> 'It was reported, indeed, that he should saie with great pride that within four daies *all the laws of England should come foorth of his mouth.*'—Holinshed, p. 432.

‘ *John.* Mass, ’twill be sore law then; for he was  
 ‘ thrust in the mouth with a spear, and ’tis not whole  
 ‘ yet. [Aside.]

‘ *Smith.* Nay, John; it will be stinking law; for  
 ‘ his breath stinks with eating toasted cheese. [Aside.]

‘ *Cade.* I have thought upon it, it shall be so.  
 ‘ Away, burn all the records of the realm; my  
 ‘ mouth shall be the parliament of England.

\* *John.* Then we are like to have biting statutes,  
 \* unless his teeth be pulled out. [Aside.]

\* *Cade.* And henceforward all things shall be in  
 \* common.

*Enter a Messenger.*

‘ *Mess.* My lord, a prize, a prize! here’s the  
 ‘ Lord Say, which sold the towns in France; \* he  
 \* that made us pay one and twenty fifteens<sup>4</sup>, and  
 \* one shilling to the pound, the last subsidy.

*Enter GEORGE BEVIS, with the LORD SAY.*

‘ *Cade.* Well, he shall be beheaded for it ten  
 ‘ times.—Ay, thou say<sup>5</sup>, thou serge, nay, thou  
 ‘ buckram lord! now art thou within point-blank  
 ‘ of our jurisdiction regal. What canst thou answer  
 ‘ to my majesty, for giving up of Normandy unto  
 ‘ Monsieur Basimecu, the dauphin of France? Be  
 ‘ it known unto thee, by these presence, even the  
 ‘ presence of Lord Mortimer, that I am the besom  
 ‘ that must sweep the court clean of such filth as  
 ‘ thou art. Thou hast most traitorously corrupted  
 ‘ the youth of the realm, in erecting a grammar-  
 ‘ school: and whereas, before, our forefathers had

<sup>4</sup> A fifteen was the fifteenth part of all the moveables, or personal property of each subject.

<sup>5</sup> *Say* is a kind of thin woollen stuff or serge.

' no other books but the score and the tally, thou  
' hast caused printing to be used<sup>6</sup>; and, contrary to  
' the king, his crown, and dignity, thou hast built  
' a paper-mill. It will be proved to thy face, that  
' thou hast men about thee, that usually talk of a  
' noun, and a verb; and such abominable words,  
' as no Christian ear can endure to hear. Thou  
' hast appointed justices of peace, to call poor men  
' before them about matters they were not able to  
' answer. Moreover, thou hast put them in prison;  
' and because they could not read, thou hast hanged  
' them<sup>7</sup>; when, indeed, only for that cause, they  
' have been most worthy to live. Thou dost ride  
' on a foot-cloth<sup>8</sup>, dost thou not?

*Say.* What of that?

*Cade.* Marry, thou oughtest not to let thy horse  
wear a cloak, when honester men than thou go in  
their hose and doublets.

\* *Dick.* And work in their shirt too; as myself,  
\* for example, that am a butcher.

*Say.* You men of Kent,—

*Dick.* What say you of Kent?

<sup>6</sup> Shakspeare is a little too early with this accusation. Yet Meerman, in his *Origines Typographicæ*, has availed himself of this passage to support his hypothesis that printing was introduced into England by Frederic Corsellis, one of Coster's workmen, from Haerlem in the time of Henry VI. Shakspeare's anachronisms are not more extraordinary than those of his contemporaries. Spenser mentions cloth made at Lincoln in the ideal reign of King Arthur, and has adorned a castle at the same period with cloth of Arras and of Tours.

<sup>7</sup> i. e. they were hanged because they could not claim the benefit of clergy.

<sup>8</sup> A foot-cloth was a kind of housing, which covered the body of the horse: it was sometimes made of velvet and bordered with gold lace. This is a reproach truly characteristical: nothing gives so much offence to the lower orders as the sight of superfluities merely ostentatious.

- \* *Say.* Nothing but this: 'Tis *bona terra, mala gens*<sup>9</sup>.
- \* *Cade.* Away with him, away with him! he speaks Latin.
- \* *Say.* Hear me but speak, and bear me where you will.
- \* Kent, in the commentaries Cæsar writ,  
 \* Is term'd the civil'st place of all this isle<sup>10</sup>:  
 \* Sweet is the country, because full of riches;  
 \* The people liberal, valiant, active, wealthy;  
 \* Which makes me hope you are not void of pity.  
 \* I sold not Maine, I lost not Normandy:  
 \* Yet, to recover them, would lose my life.  
 \* Justice with favour have I always done;  
 \* Prayers and tears have mov'd me, gifts could never.
- \* When have I aught exacted at your hands,  
 \* Kent, to maintain the king, the realm, and you<sup>11</sup>?  
 \* Large gifts have I bestow'd on learned clerks,  
 \* Because my book preferr'd me to the king:  
 \* And—seeing ignorance is the curse of God,

<sup>9</sup> After this line the old play proceeds thus:—

*Cade.* *Bonum terrum,* What's that?

*Dick.* He speaks French.

*Will.* No, 'tis Dutch.

*Nick.* No, 'tis Outalian: I know it well enough.

<sup>10</sup> 'Ex his omnibus sunt humanissimi, qui Cantium incolunt.' *Cæsar.* Thus translated by Ar. Golding, 1590:—'Of all the inhabitants of the isle, the *civilest* are the Kentish-folke.' It is said also in the same words in Lylly's *Euphues* and his *England*, 1580.

<sup>11</sup> This passage has been supposed corrupt merely because it was erroneously pointed. I have now placed a comma at *Kent*, to show that it is parenthetically spoken; and then I see not the slightest difficulty in the meaning of the passage. It was thus absurdly pointed in the folio:—

'When have I aught exacted at your hands?

Kent to maintain, the king, the realm, and you?

Large gifts, have I bestow'd on learned clerks,' &c.

- \* Knowledge the wing wherewith we fly to heaven,—
- \* Unless you be possess'd with devilish spirits,
- \* You cannot but forbear to murder me.
- \* This tongue hath parley'd unto foreign kings
- \* For your behoof,—
  - \* *Cade.* Tut! when struck'st thou one blow in
- \* the field!
- \* *Say.* Great men have reaching hands; oft have I struck
- \* Those that I never saw, and struck them dead.
- \* *Geo.* O monstrous coward! what, to come behind folks?
- \* *Say.* These cheeks are pale for<sup>12</sup> watching for your good.
- \* *Cade.* Give him a box o' the ear, and that will
- \* make 'em red again.
- \* *Say.* Long sitting to determine poor men's causes Hath made me full of sickness and diseases.
- \* *Cade.* Ye shall have a hempen caudle then,
- \* and the pap of a hatchet<sup>13</sup>.
- \* *Dick.* Why dost thou quiver, man?
- \* *Say.* The palsy, and not fear, provoketh me.
- \* *Cade.* Nay, he noda at us; as who should say,
- \* I'll be even with you. I'll see if his head will
- \* stand steadier on a pole, or no: Take him away,
- \* and behead him.
- \* *Say.* Tell me, wherein I have offended most?
- \* Have I affected wealth, or honour; speak?

<sup>12</sup> i. e. in consequence of.

<sup>13</sup> The old copy reads 'the help of a hatchet.' There can be little doubt but that Dr. Farmer's emendation, 'pap of a hatchet,' is the true reading: it is a proper accompaniment to the 'hempen caudle.' Lyly wrote a pamphlet with the title of 'Pap with a Hatchet'; and the phrase occurs in his play of Mother Bombie: 'They give us pap with a spoon, and when we speake for what we love, pap with a hatchet.'

- \* Are my chests fill'd up with extorted gold?
- \* Is my apparel sumptuous to behold?
- \* Whom have I injur'd, that ye seek my death?
- \* These hands are free from guiltless blood-shedding<sup>14</sup>,
- \* This breast from harbouring foul deceitful thoughts.
- \* O, let me live!
- \* *Cade.* I feel remorse in myself with his words:
- \* but I'll bridle it; he shall die, an it be but for
- \* pleading so well for his life. Away with him!
- \* he has a familiar<sup>15</sup> under his tongue; he speaks
- \* not o'God's name. 'Go, take him away, I say,
- \* and strike off his head presently; and then break
- \* into his son-in-law's house, Sir James Cromer<sup>16</sup>,
- \* and strike off his head, and bring them both upon
- \* two poles hither.

\* *All.* It shall be done.

- \* *Say.* Ah, countrymen! if when you make your
- prayers,
- \* God should be so obdurate as yourselves,
- \* How would it fare with your departed souls?
- \* And therefore yet relent, and save my life.

\* *Cade.* Away with him, and do as I command ye.

[*Exeunt some, with LORD SAY.*

- \* The proudest peer in the realm shall not wear a
- \* head on his shoulders, unless he pay me tribute;

<sup>14</sup> i. e. these hands are free from shedding guiltless or innocent blood.

<sup>15</sup> A demon who was supposed to attend at call. So in Love's Labour's Lost:—

'Love is a familiar; there is no angel but love.'

<sup>16</sup> It was William Crowmer, sheriff of Kent, whom Cade put to death. Lord Say and he had been previously sent to the Tower, and both, or at least the former, convicted of treason at Cade's mock commission of Oyer and Terminer at Guildhall. See W. of Wyrcester, p. 470.

' there shall not a maid be married, but she shall  
 ' pay to me her maidenhead ere they have it<sup>17</sup>:  
 ' Men shall hold of me *in capite*; and we charge  
 ' and command, that their wives be as free as heart  
 ' can wish, or tongue can tell.'

' *Dick.* My lord, when shall we go to Cheap-side, and take up commodities upon our bills<sup>18</sup>?

' *Cade.* Marry, presently.

' *All.* O brave!

*Re-enter Rebels, with the Heads of LORD SAY  
 and his Son-in-law.*

' *Cade.* But is not this braver?—Let them kiss  
 ' one another<sup>19</sup>, for they loved well, when they were  
 ' alive. Now part them again, lest they consult  
 ' about the giving up of some more towns in France.  
 ' Soldiers, defer the spoil of the city until night:  
 ' for with these borne before us, instead of maces,  
 ' will we ride through the streets; and, at every  
 ' corner, have them kiss.—Away! [Exeunt.

<sup>17</sup> Alluding to an ancient usage, on which Beaumont and Fletcher have founded their play called *The Custom of the Country*. See Cowel's *Law Dictionary*, or Blount's *Glossographia*, 1681, in *voce Marcheta*. Blackstone is of opinion that it never prevailed in England, though he supposes it certainly did in Scotland. Boetius and Skene both mention this custom as existing in the time of Malcom III. A. D. 1057. Sir D. Dalrymple contests the fact, and denies the actual existence of the custom; as does Whitaker in his *History of Manchester*. There are several ancient grants from our early kings to their subjects, written in rude verse, and empowering them to enjoy their lands as '*free as heart can wish or tongue can tell*'. The authenticity of them, however, is doubtful. See Blount's *Jocular Tenures*.

<sup>18</sup> An equivoque alluding to the halberts or bills borne by the rabble. Shakspeare has the same quibble in *Much Ado about Nothing*, Act iii. Sc. 3.

<sup>19</sup> This may be taken from the Legend of Jack Cade in *The Mirror for Magistrates*, as Dr. Farmer observes; but both Hall and Holinshed mention the circumstance.

## SCENE VIII. Southwark.

*Alarum. Enter CADE, and all his Rabblement.*

- \* *Cade.* Up Fish Street! down Saint Magnus'
- \* Corner! kill and knock down! throw them into
- \* Thames!—[A *Parley sounded, then a Retreat.*]
- \* What noise is this I hear? Dare any be so bold
- \* to sound retreat or parley, when I command them
- \* kill?

*Enter BUCKINGHAM, and Old CLIFFORD, with Forces.*

‘ *Buck.* Ay, here they be that dare and will dis-turb thee:

- ‘ Know, Cade, we come ambassadors from the king
- ‘ Unto the commons whom thou hast misled;
- ‘ And here pronounce free pardon to them all,
- ‘ That will forsake thee, and go home in peace.
- ‘ *Clif.* What say ye, countrymen? will ye relent,
- ‘ And yield to mercy, whilst 'tis offer'd you;
- ‘ Or let a rabble lead you to your deaths?
- ‘ Who loves the king, and will embrace his pardon,
- ‘ Fling up his cap, and say—God save his majesty!
- ‘ Who hateth him, and honours not his father,
- ‘ Henry the Fifth, that made all France to quake,
- ‘ Shake he his weapon at us, and pass by.

‘ *All.* God save the king! God save the king!

- ‘ *Cade.* What, Buckingham, and Clifford, are ye
- ‘ so brave?—And you, base peasants, do ye be-
- ‘ lieve him? will you needs be hanged with your
- ‘ pardons about your necks? Hath my sword there-
- ‘ fore broke through London Gates, that you should
- ‘ leave me at the White Hart in Southwark? I
- ‘ thought, ye would never have given out these
- ‘ arms, till you had recovered your ancient free-

‘ dom: but you are all recreants, and dastards;  
‘ and delight to live in slavery to the nobility. Let  
‘ them break your backs with burdens, take your  
‘ houses over your heads, ravish your wives and  
‘ daughters before your faces; For me,—I will  
‘ make shift for one; and so—God’s curse ’light  
‘ upon you all!

‘ All. We’ll follow Cade, we’ll follow Cade.

‘ Clif. Is Cade the son of Henry the Fifth,  
‘ That thus you do exclaim—you’ll go with him?  
‘ Will he conduct you through the heart of France,  
‘ And make the meanest of you earls and dukes?  
‘ Alas, he hath no home, no place to fly to;  
‘ Nor knows he how to live, but by the spoil,  
‘ Unless by robbing of your friends, and us.  
‘ Wer’t not a shame, that whilst you live at jar,  
‘ The fearful French, whom you late vanquished,  
‘ Should make a start o’er seas, and vanquish you?  
‘ Methinks, already, in this civil broil,  
‘ I see them lording it in London streets,  
‘ Crying—*Villageois!* unto all they meet.  
‘ Better, ten thousand base-born Cades miscarry,  
‘ Than you should stoop unto a Frenchman’s mercy.  
‘ To France, to France, and get what you have lost;  
‘ Spare England, for it is your native coast:  
‘ Henry hath money, you are strong and manly;  
‘ God on our side, doubt not of victory.

‘ All. A Clifford! a Clifford! we’ll follow the  
‘ king, and Clifford.

‘ Cade. Was ever feather so lightly blown to and  
‘ fro, as this multitude? the name of Henry the  
‘ Fifth hales them to a hundred mischiefs, and  
‘ makes them leave me desolate. I see them lay  
‘ their heads together, to surprise me: my sword  
‘ make way for me, for here is no staying.—In  
‘ despight of the devils and hell, have through the  
‘ very midst of you! and heavens and honour be

‘ witness, that no want of resolution in me, but only  
‘ my followers’ base and ignominious treasons, makes  
‘ me betake me to my heels. [Exit.

‘ Buck. What, is he fled? go some, and follow him;  
‘ And he, that brings his head unto the king,  
‘ Shall have a thousand crowns for his reward.—

[*Exeunt some of them.*

‘ Follow me, soldiers; we’ll devise a mean  
‘ To reconcile you all unto the king. [Exeunt.

### SCENE IX. Kenelworth Castle.

*Enter KING HENRY, QUEEN MARGARET, and SOMERSET, on the Terrace of the Castle.*

\* *K. Hen.* Was ever king that joy’d an earthly throne,  
\* And could command no more content than I?  
\* No sooner was I crept out of my cradle,  
\* But I was made a king, at nine months old<sup>1</sup>:  
\* Was never subject long’d to be a king,  
\* As I do long and wish to be a subject.

*Enter BUCKINGHAM and CLIFFORD.*

\* *Buck.* Health, and glad tidings, to your majesty!  
\* *K. Hen.* Why, Buckingham, is the traitor, Cade,  
surpris’d?  
\* Or is he but retir’d to make him strong?

*Enter, below, a great number of CADE’s Followers, with Halters about their Necks.*

‘ *Clif.* He’s fled, my lord, and all his powers do yield;  
‘ And humbly thus, with halters on their necks,

<sup>1</sup> So all the historians agree; and yet in Part I. Act iii. Sc. 4, King Henry is made to say:—

‘ I do remember how my father said’—  
a plain proof that the whole of that play was not written by the same hand as this.

- Expect your highness' doom, of life, or death.
  - *K. Hen.* Then, heaven, set ope thy everlasting gates,
  - To entertain my vows of thanks and praise!—
  - Soldiers, this day have you redeem'd your lives,
  - And show'd how well you love your prince and country:
  - Continue still in this so good a mind,
  - And Henry, though he be unfortunate,
  - Assure yourselves, will never be unkind:
  - And so, with thanks, and pardon to you all,
  - I do dismiss you to your several countries.
- All.* God save the king! God save the king!

*Enter a Messenger.*

- \* *Mess.* Please it your grace to be advértised,
- \* The duke of York is newly come from Ireland;
- \* And with a puissant and a mighty power,
- \* Of Gallowglasses, and stout Kernes<sup>2</sup>,
- \* Is marching hitherward in proud array;
- \* And still proclaimeth, as he comes along,
- \* His arms are only to remove from thee
- \* The duke of Somerset, whom he terms a traitor.
- \* *K. Hen.* Thus stands my state, 'twixt Cade  
and York distress'd;
- \* Like to a ship, that, having scap'd a tempest,
- \* Is straightway calm'd<sup>3</sup> and boarded with a pirate:

<sup>2</sup> ‘The *Gallowgasse* useth a kind of pollax for his weapon. These men are grim of countenance, tall of stature, big of limme, lusty of body, wel and strongly timbered. The *kerne* is an ordinary foot-soldier, using for weapon his sword and target, and sometimes his piece, being commonly good markmen.’—*Stanhurst's Descript. of Ireland*, c. viii. f. 21.

<sup>3</sup> The first folio reads *calme*; which may be right. The second folio printed by mistake *claimed*; and the third folio *calm'd*. This reading has been adopted as most perspicuous, and because in *Othello* we have:—

‘—— must be be-lec'd and *calm'd*.’

By his *state* Henry means his *realm*, which had recently become

- \* But now<sup>4</sup> is Cade driven back, his men dispers'd;
- \* And now is York in arms to second him.—
- \* I pray thee, Buckingham, go forth and meet him;
- \* And ask him, what's the reason of these arms.
- \* Tell him, I'll send Duke Edmund to the Tower;—
- \* And, Somerset, we will commit thee thither,
- \* Until his army be dismiss'd from him.
- \* *Som.* My lord,
- \* I'll yield myself to prison willingly,
- \* Or unto death, to do my country good.
- \* *K. Hen.* In any case, be not too rough in terms;
- \* For he is fierce, and cannot brook hard language.
- \* *Buck.* I will, my lord; and doubt not so to deal,
- \* As all things shall redound unto your good.
- \* *K. Hen.* Come, wife, let's in, and learn to govern better;
- \* For yet may England curse my wretched reign.

[Exeunt.]

### SCENE X. Kent. Iden's Garden<sup>1</sup>.

*Enter CADE.*

- \* *Cade.* Fye on ambition! fye on myself; that
  - \* have a sword, and yet am ready to famish! These
  - \* five days have I hid me in these woods; and
  - \* durst not peep out, for all the country is lay'd for
- calm, i.e. quiet and peaceful, by the defeat of Cade and his rabble, when York appears in arms to raise fresh disturbances.
- Boarded with a pirate is boarded by one.

<sup>4</sup> *But* is here not adversative. ‘It was only just now (says Henry), that Cade and his followers were routed.’ Thus in King Richard II.:

‘*But now* the blood of twenty thousand men  
Did triumph in my face.’

<sup>1</sup> ‘A gentleman of Kent, named Alexander Eden, awaited so his time, that he took the said Cade in a garden in Sussex, so that there he was slain at Hothfield,’ &c.—*Holinshed*, p. 635. This Iden was, in fact, the new sheriff of Kent, who had followed Cade from Rochester.—*William of Wyrcester*, p. 472.

\* me : but now am I so hungry, that if I might have  
 \* a lease of my life for a thousand years, I could  
 \* stay no longer. Wherefore, on a brick-wall have  
 \* I climbed into this garden ; to see if I can eat  
 \* grass, or pick a sallet another while, which is not  
 \* amiss to cool a man's stomach this hot weather.  
 \* And, I think, this word sallet was born to do me  
 \* good : for, many a time, but for a sallet<sup>2</sup>, my  
 \* brain-pan had been cleft with a brown bill ; and,  
 \* many a time, when I have been dry, and bravely  
 \* marching, it hath served me instead of a quart-  
 \* pot to drink in ; and now the word sallet must  
 \* serve me to feed on.

*Enter IDEN, with Servants.*

‘ *Iden.* Lord, who would live turmoiled in the court,  
 ‘ And may enjoy such quiet walks as these ?  
 ‘ This small inheritance, my father left me,  
 ‘ Contenteth me, and is worth a monarchy.  
 ‘ I seek not to wax great by others’ waning ;  
 ‘ Or gather wealth, I care not with what envy ;  
 ‘ Sufficeth, that I havē maintains my state,  
 ‘ And sends the poor well pleased from my gate.

‘ *Cade.* Here’s the lord of the soil come to seize  
 ‘ me for a stray, for entering his fee-simple without  
 ‘ leave. Ah, villain, thou wilt betray me, and get

<sup>2</sup> A sallet is a helmet. *Salade*, Fr. ; *celata*, Ital. ; *celada*, Span. Etymologists differ in opinion on the origin of the word ; some derive it from *celare*, Lat. to hide, or cover ; others from the Low Latin, *salattarius*, which Isidore, in his Glossary, interprets *portator armarium*. The Teutonic *schal*, pointed out by Duchat, and adopted by Mr. Todd, is a less probable etymon. The word undoubtedly came to us from the French. Caxton, in his Chronicle, speaking of Cade, says, ‘ Anone he toke Sir Umfreyses *salade* and his briganteins smyten ful of gilte nailles, and also his gilt spores, and arayed him like a lord and a captaine.’ In the statute 4 5 Phil. and Mary, c. 2, we find ‘ twenty harquebuts and twenty morians or *salets*.’

' a thousand crowns of the king for carrying my  
 ' head to him; but I'll make thee eat iron like an  
 ' ostrich, and swallow my sword like a great pin,  
 ' ere thou and I part.

*' Iden.* Why, rude companion, whatsoe'er thou be,  
 ' I know thee not; Why then should I betray thee?  
 ' Is't not enough, to break into my garden,  
 ' And, like a thief, to come and rob my grounds,  
 ' Climbing my walls in spite of me the owner,  
 ' But thou wilt brave me with these sauey terms?

*Cade.* Brave thee? ay, by the best blood that  
 ever was broached, and beard thee too. Look on  
 me well: I have eat no meat these five days; yet,  
 come thou and thy five men, and if I do not leave  
 you all as dead as a door nail<sup>3</sup>, I pray God, I may  
 never eat grass more.

*' Iden.* Nay, it shall ne'er be said, while England  
 stands,

That Alexander Iden, an esquire of Kent,  
 Took odds to combat a poor famish'd man.  
 ' Oppose thy steadfast-gazing eyes to mine,  
 ' See if thou canst outface me with thy looks.  
 ' Set limb to limb, and thou art far the lesser;  
 ' Thy hand is but a finger to my fist;  
 ' Thy leg a stick, compared with this truncheon;  
 ' My foot shall fight with all the strength thou hast;  
 ' And if mine arm be heaved in the air,  
 ' Thy grave is digg'd already in the earth.  
 ' As for words, whose greatness answers words<sup>4</sup>,  
 ' Let this my sword report what speech forbears.

<sup>3</sup> See note on the Second Part of King Henry IV. Act v. Sc. 3.

<sup>4</sup> Johnson explains this, 'As for words, whose pomp and rumour may answer words, and only words, I shall forbear them, and refer the rest to my sword.' Thus in the Third Part of King Henry VI.:-

' I will not bandy with thee word for word,  
 But buckle with thee blows, twice two for one.'

\* *Cade.* By my valour, the most complete champion that ever I heard.—‘ Steel, if thou turn the edge, or cut not out the burly-boned clown in chines of beef ere thou sleep in thy sheath, I beseech God<sup>5</sup> on my knees, thou mayest be turned to hobnails. [They fight; CADE falls.] O, I am slain! famine, and no other, hath slain me: let ten thousand devils come against me, and give me but the ten meals I have lost, and I’d defy them all. Wither, garden; and be henceforth a burying-place to all that do dwell in this house, because the unconquered soul of Cade is fled.

‘ *Iden.* Is’t Cade that I have slain, that monstrous traitor?

‘ Sword, I will hallow thee for this thy deed,  
‘ And hang thee o’er my tomb, when I am dead<sup>6</sup>:  
\* Ne’er shall this blood be wiped from thy point;  
\* But thou shalt wear it as a herald’s coat,  
\* To emblaze the honour that thy master got.

‘ *Cade.* Iden, farewell; and be proud of thy victory: Tell Kent from me, she hath lost her best man, and exhort all the world to be cowards; for

<sup>5</sup> In the folio ‘I beseech Jove’ was substituted to avoid the penalty of the statute, 3 Jac. I. c. 2, against profane swearing. Cade was very unlikely to swear by Jove.

‘ This sentiment is much more correctly expressed in the quarto:—

‘ Oh sword, I’ll honour thee for this, and in my chamber  
Shalt thou hang, as a monument to after age,  
For this great service thou hast done to me.’

Shakspeare, in new moulding this speech, has used the same mode of expression that he has employed in The Winter’s Tale:—‘ If thou’lt see a thing to talk on, when thou art dead and rotten, come hither,’ i. e. for people to talk of. So again, in a subsequent scene of this play:—

‘ And dead men’s cries do fill the empty air.’

Which of the plays of Shakspeare do not furnish expressions equally bold with ‘ I will hang thee,’ to express ‘ I will have thee hung?’

‘ I, that never feared any, am vanquished by famine,  
‘ not by valour. [Dies.]

\* *Iden.* How much thou wrong’st me<sup>7</sup>, heaven  
be my judge.

\* Die, damned wretch, the curse of her that bare thee !  
\* And as I thrust thy body in with my sword,  
\* So wish I, I might thrust thy soul to hell<sup>8</sup>.  
‘ Hence will I drag thee headlong by the heels  
‘ Unto a dunghill, which shall be thy grave,  
‘ And there cut off thy most ungracious head ;  
‘ Which I will bear in triumph to the king,  
‘ Leaving thy trunk for crows to feed upon.

[Exit, dragging out the Body.]

## ACT V.

### SCENE I. *The same. Fields between Dartford and Blackheath.*

*The King’s Camp on one side. On the other, enter YORK attended, with Drum and Colours: his Forces at some distance.*

‘ York. From Ireland thus comes York, to claim  
his right,  
‘ And pluck the crown from feeble Henry’s head :  
‘ Ring, bells, aloud; burn, bonfires, clear and bright,

<sup>7</sup> Johnson erroneously interprets this, ‘in supposing that I am proud of my victory.’ Iden evidently means that Cade wrongs him by undervaluing his prowess.

<sup>8</sup> Not to dwell upon the wickedness of this horrid wish, with which Iden debases his character, the whole of this speech is wild and confused. The quarto is more favourable both to Iden’s morality and language. This faulty amplification was owing to the desire of expanding a scanty thought in the old play. It can hardly be treated as an interpolation, however we may desire to think it such.

- ‘ To entertain great England’s lawful king.
- ‘ Ah, *sapient majestas!* who would not buy thee dear?
- ‘ Let them obey, that know not how to rule;
- ‘ This hand was made to handle nought but gold:
- ‘ I cannot give due action to my words,
- ‘ Except a sword, or sceptre, balance it<sup>1</sup>.
- ‘ A sceptre shall it have, have I a soul<sup>2</sup>;
- ‘ On which I’ll toss the flower-de-luce of France.

*Enter BUCKINGHAM.*

- ‘ Whom have we here? Buckingham, to disturb me?
- ‘ The king hath sent him, sure: I must dissemble.
- ‘ *Buck.* York, if thou meanest well, I greet thee well.
- ‘ *York.* Humphrey of Buckingham, I accept thy greeting.
- ‘ Art thou a messenger, or come of pleasure?
- ‘ *Buck.* A messenger from Henry, our dread liege,
- ‘ To know the reason of these arms in peace;
- ‘ Or why, thou—being a subject as I am,—
- ‘ Against thy oath and true allegiance sworn,
- ‘ Should’st raise so great a power without his leave,
- ‘ Or dare to bring thy force so near the court.
- ‘ *York.* Scarce can I speak, my choler is  
so great.
- ‘ O, I could hew up rocks, and fight with flint,
- ‘ I am so angry at these abject terms;
- ‘ And now, like Ajax Telamonius,
- ‘ On sheep or oxen could I spend my fury!
- ‘ I am far better born than is the king:
- ‘ More like a king, more kingly in my thoughts:
- ‘ But I must make fair weather yet a while,
- ‘ Till Henry be more weak, and I more strong.—

*Aside.*

<sup>1</sup> i. e. balance my hand.

<sup>2</sup> York means to say ‘ If I have a soul, my hand shall not be

‘ O Buckingham, I pr’ythee, pardon me,  
 ‘ That I have given no answer all this while;  
 ‘ My mind was troubled with deep melancholy.  
 ‘ The cause why I have brought this army hither,  
 ‘ Is—to remove proud Somerset from the king,  
 ‘ Seditious to his grace, and to the state.

‘ *Buck.* That is too much presumption on thy part:  
 ‘ But if thy arms be to no other end,  
 ‘ The king hath yielded unto thy demand;  
 ‘ The duke of Somerset is in the tower.

*York.* Upon thine honour, is he prisoner?

*Buck.* Upon mine honour, he is prisoner.

‘ *York.* Then, Buckingham, I do dismiss my  
 powers.—

‘ Soldiers, I thank you all: disperse yourselves;  
 ‘ Meet me to-morrow in Saint George’s field,  
 ‘ You shall have pay, and every thing you wish.  
 \* And let my sovereign, virtuous Henry,  
 \* Command my eldest son,—nay, all my sons,  
 \* As pledges of my fealty and love,  
 \* I’ll send them all as willing as I live;  
 \* Lands, goods, horse, armour, any thing I have  
 \* Is his to use, so Somerset may die.

‘ *Buck.* York, I commend this kind submission:  
 ‘ We twain will go into his highness’ tent.

*Enter KING HENRY, attended.*

‘ *K. Hen.* Buckingham, doth York intend no  
 harm to us,  
 \* That thus he marcheth with thee arm in arm?  
 \* *York.* In all submission and humility,  
 \* York doth present himself unto your highness.

without a sceptre. The following line in King Henry VIII. supports this explanation:—

‘ Sir, as I have a soul, she is an angel.’

Johnson wished to read:—

‘ A sceptre shall it have, have I a sword.’

\* *K. Hen.* Then what intend these forces thou  
dost bring?

\* *York.* To heave the traitor Somerset from hence;  
And fight against that monstrous rebel, Cade,  
Who since I heard to be discomfited.

*Enter IDEN, with CADE'S Head.*

\* *Iden.* If one so rude, and of so mean condition,  
May pass into the presence of a king,  
Lo, I present your grace a traitor's head,  
The head of Cade, whom I in combat slew.

\* *K. Hen.* The head of Cade?—Great God, how  
just art thou!—

\* O, let me view his visage being dead,  
That living wrought me such exceeding trouble.  
Tell me, my friend, art thou the man that slew him?

\* *Iden.* I was, an't like your majesty.

\* *K. Hen.* How art thou call'd? and what is thy  
degree?

\* *Iden.* Alexander Iden, that's my name;  
A poor esquire of Kent, that loves his king.

\* *Buck.* So please it you, my lord, 'twere not amiss

\* He were created knight for his good service.

\* *K. Hen.* Iden, kneel down; [*He kneels.*] Rise  
up a knight.

\* We give thee for reward a thousand marks;  
And will, that thou henceforth attend on us.

\* *Iden.* May Iden live to merit such a bounty<sup>3</sup>,

\* And never live but true unto his liege!

<sup>3</sup> Iden has before said:—

‘ Lord, who would live turmoiled in a court,  
And may enjoy such quiet walks as these,’ &c.

This is strictly a picture of poor human nature. He rails at enjoyments which he supposes out of his reach; but no sooner are they offered to him, but he embraces them eagerly. Shakspeare has in this instance followed the old play.

- ‘ *K. Hen.* See, Buckingham! Somerset comes  
with the queen:  
‘ Go, bid her hide him quickly from the duke.

*Enter QUEEN MARGARET and SOMERSET.*

- ‘ *Q. Mar.* For thousand Yorks he shall not hide  
his head,  
‘ But boldly stand, and front him to his face.  
‘ *York.* How now! Is Somerset at liberty?  
‘ Then, York, unloose thy long-imprison’d thoughts,  
‘ And let thy tongue be equal with thy heart.  
‘ Shall I endure the sight of Somerset?—  
‘ False king! why hast thou broken faith with me,  
‘ Knowing how hardly I can brook abuse?  
‘ King did I call thee? no, thou art not king;  
‘ Not fit to govern and rule multitudes,  
‘ Which dar’st not, no, nor canst not rule a traitor.  
‘ That head of thine doth not become a crown;  
‘ Thy hand is made to grasp a palmer’s staff,  
‘ And not to grace an awful princely sceptre.  
‘ That gold must round engirt these brows of mine;  
‘ Whose smile and frown, like to Achilles’ spear,  
‘ Is able with the change to kill and cure.<sup>4</sup>  
‘ Here is a hand to hold a sceptre up,  
‘ And with the same to act controlling laws.  
‘ Give place; by heaven, thou shalt rule no more  
‘ O'er him, whom heaven created for thy ruler.  
‘ *Som.* O monstrous traitor!—I arrest thee, York,  
‘ Of capital treason ’gainst the king and crown:  
‘ Obey, audacious traitor; kneel for grace.

<sup>4</sup> ‘ Mysus et Emonia juvenis qua cuspide vulnera  
Senserat, hac ipsa cuspide sensit opem.’

*Proprieta lib. ii. El. 1.*

Greene, in his *Orlando Furioso*, 1599, has the same allusion:—  
‘ Where I took hurt, there have I heal’d myself;  
As those that with Achilles’ launce were wounded,  
Fetch’d help at self-same pointed speare.’

- \* York. Would'st have me kneel? first let me ask of these,
- \* If they can brook I bow a knee to man.—
- \* Sirrah, call in my sons to be my bail;

[Exit an Attendant.]

- \* I know, ere they will have me go to ward<sup>5</sup>,
- \* They'll pawn their swords for my enfranchisement.
- ‘ Q. Mar. Call hither Clifford; bid him come amain,
- \* To say, if that the bastard boys of York
- \* Shall be the surety for their traitor father.
- \* York. O blood-bespotted Neapolitan,
- \* Outcast of Naples, England's bloody scourge!
- ‘ The sons of York, thy betters in their birth,
- ‘ Shall be their father's bail: and bane to those
- ‘ That for my surety will refuse the boys.

*Enter EDWARD and RICHARD PLANTAGENET, with Forces, at one side; at the other, with Forces also, Old CLIFFORD and his Son.*

- \* See, where they come; I'll warrant they'll make it good.
- \* Q. Mar. And here comes Clifford, to deny their bail.
- ‘ Clif. Health and all happiness to my lord the king! [Kneels.]
- ‘ York. I thank thee, Clifford: Say, what news with thee?
- ‘ Nay, do not fright us with an angry look:
- ‘ We are thy sovereign, Clifford, kneel again;
- ‘ For thy mistaking so, we pardon thee.
- ‘ Clif. This is my king, York, I do not mistake;
- ‘ But thou mistak'st me much, to think I do:
- ‘ To Bedlam<sup>6</sup> with him? is the man grown mad?

<sup>5</sup> Custody, confinement.

<sup>6</sup> This has been thought an anachronism; but Stowe shows that it is not: ‘ Next unto the parish of St. Buttolph is a fayre

- ‘ *K. Hen. Ay*, Clifford; a bedlam and ambitious humour
- ‘ Makes him oppose himself against his king.
- ‘ *Clif.* He is a traitor; let him to the Tower,
- ‘ And chop away that factious pate of his.
- ‘ *Q. Mar.* He is arrested, but will not obey;
- ‘ His sons, he says, shall give their words for him.
- ‘ *York.* Will you not, sons?
- ‘ *Edw.* Ay, noble father, if our words will serve.
- ‘ *Rich.* And if words will not, then our weapons shall.
- \* *Cliff.* Why, what a brood of traitors have we here!
- \* *York.* Look in a glass, and call thy image so;
- \* I am thy king, and thou a false-heart traitor.—
- ‘ Call hither to the stake my two brave bears<sup>7</sup>,
- \* That, with the very shaking of their chains,
- \* They may astonish these fell lurking curs;
- \* Bid Salisbury, and Warwick, come to me.

*Drums. Enter WARWICK and SALISBURY, with Forces.*

- ‘ *Clif.* Are these thy bears? we’ll bait thy bears to death,
- ‘ And manacle the bearward in their chains,
- ‘ If thou dar’st bring them to the baiting-place.
- \* *Rich.* Oft have I seen a hot o’erweening cur
- \* Run back and bite, because he was withheld;

inne for receipt of travellers; then an *hospitall of S. Mary of Bethlehem*, founded by Simon Fitz-Mary, one of the Sheriffs of London, in the yeare 1246. He founded it to have beeene a priorie of cannons with brethren and sisters, and King Edward the Thirde granted a protection, which I have seene, for the brethren *Milicie beatae Mariae de Bethlem*, within the citie of London, the 14th yeare of his raigne. *It was an hospitall for distracted people.*—*Survey of London*, p. 127, 1598.

<sup>7</sup> The Nevils, earls of Warwick, had a bear and ragged staff for their crest.

- \* Who, being suffer'd with the bear's fell paw<sup>8</sup>,
- \* Hath clapp'd his tail between his legs, and cried:
- \* And such a piece of service will you do,
- \* If you oppose yourselves to match Lord Warwick.
- \* *Clif.* Hence, heap of wrath, foul indigested lump,
- \* As crooked in thy manners as thy shape!
- \* *York.* Nay, we shall heat you thoroughly anon.
- \* *Clif.* Take heed, lest by your heat you burn yourselves.
- \* *K. Hen.* Why, Warwick, hath thy knee forgot to bow?
- \* Old Salisbury,—shame to thy silver hair,
- \* Thou mad misleader of thy brain-sick son!—
- \* What, wilt thou on thy deathbed play the ruffian,
- \* And seek for sorrow with thy spectacles?
- \* O, where is faith? O, where is loyalty?
- \* If it be banish'd from the frosty head,
- \* Where shall it find a harbour in the earth?—
- \* Wilt thou go dig a grave to find out war,
- \* And shame thine honourable age with blood?
- \* Why art thou old, and want'st experience?
- \* Or wherefore dost abuse it, if thou hast it?
- \* For shame! in duty bend thy knee to me,
- \* That bows unto the grave with mickle age.
- \* *Sal.* My lord, I have considered with myself
- \* The title of this most renowned duke;
- \* And in my conscience do repute his grace
- \* The rightful heir to England's royal seat.
- \* *K. Hen.* Hast thou not sworn allegiance unto me?
- \* *Sal.* I have.

<sup>8</sup> Bear-baiting was not only a popular but a royal entertainment in the poet's time. See Stowe's account of Queen Elizabeth's amusements of this kind, or Laneham's Letter concerning the entertainments at Kenelworth Castle. 'Being suffer'd to approach the bear's fell paw' may be the meaning; but it is probable that *suffer'd* is used for *made to suffer*.

- \* *K. Hen.* Canst thou dispense with heaven for such an oath?
- \* *Sal.* It is great sin, to swear unto a sin;
- \* But greater sin, to keep a sinful oath.
- \* Who can be bound by any solemn vow
- \* To do a murderous deed, to rob a man,
- \* To force a spotless virgin's chastity,
- \* To reave the orphan of his patrimony,
- \* To wring the widow from her custom'd right;
- \* And have no other reason for this wrong;
- \* But that he was bound by a solemn oath?
- \* *Q. Mar.* A subtle traitor needs no sophister.
- \* *K. Hen.* Call Buckingham, and bid him arm himself.
- \* *York.* Call Buckingham, and all the friends thou hast,
- \* I am resolv'd for death, or dignity.
- \* *Clif.* The first I warrant thee, if dreams prove true.
- \* *War.* You were best to go to bed; and dream again,

To keep thee from the tempest of the field.

*Clif.* I am resolv'd to bear a greater storm,  
Than any thou canst conjure up to-day;  
And that I'll write upon thy burgonet,  
Might I but know thee by thy household badge:

*War.* Now, by my father's badge, old Nevil's crest,  
The rampant bear chain'd to the ragged staff,  
This day I'll wear aloft my burgonet<sup>9</sup>,  
(As on a mountain top the cedar shows,  
That keeps his leaves in spite of any storm),  
Even to affright thee with the view thereof.

*Clif.* And from thy burgonet I'll rend thy bear,  
And tread it under foot with all contempt,  
Despight the bearward that protects the bear.

<sup>9</sup> A *burgonet* is a helmet; a Burgundian's steel cap or casque.

‘ *Y. Clif.* And so to arms, victorious father,  
 To quell the rebels, and their ‘complices.

*Rich.* Fye! charity, for shame! speak not in spite,  
 For you shall sup with *Jesu Christ* to-night.

‘ *Y. Clif.* Foul stigmatick<sup>10</sup>, that’s more than thou  
 canst tell.

‘ *Rich.* If not in heaven, you’ll surely sup in hell.

[*Exeunt severally.*]

## SCENE II. Saint Albans.

*Alarums: Excursions. Enter WARWICK.*

*War.* Clifford of Cumberland, ‘tis Warwick calls!  
 And if thou dost not hide thee from the bear,  
 Now,—when the angry trumpet sounds alarm,  
 And dead men’s cries do fill the empty air,—  
 Clifford, I say, come forth and fight with me!  
 Proud northern lord, Clifford of Cumberland,  
 Warwick is hoarse with calling thee to arms.

*Enter YORK.*

‘ How now, my noble lord? what, all a-foot?  
 ‘ *York.* The deadly handed Clifford slew my steed;  
 ‘ But match to match I have encounter’d him,  
 ‘ And made a prey for carrion kites and crows  
 ‘ Even of the bonny beast he lov’d so well<sup>1</sup>.

*Enter CLIFFORD.*

‘ *War.* Of one or both of us the time is come.

<sup>10</sup> One on whom nature has set a mark of deformity, a stigma. It was originally and properly ‘a person who had been branded with a hot iron for some crime. One notably defamed for naughtiness.’ See Bullokar’s Expositor, 1616; or Blount’s Glossography, 1674.

<sup>1</sup> In the old play:—

‘ The bonniest gray, that e’er was bred in north.’

*York.* Hold, Warwick, seek thee out some other chase,  
 For I myself must hunt this deer to death<sup>2</sup>.  
*War.* Then, nobly, York; 'tis for a crown thou fight'st.—  
 ' As I intend, Clifford, to thrive to-day,  
 It grieves my soul to leave thee unassail'd.

[Exit WARWICK.]

- ‘ *Clif.* What seest thou in me, York? why dost thou pause?
  - ‘ *York.* With thy brave bearing should I be in love,
  - ‘ But that thou art so fast mine enemy.
  - ‘ *Clif.* Nor should thy prowess want praise and esteem,
  - ‘ But that 'tis shown ignobly, and in treason.
  - ‘ *York.* So let it help me now against thy sword,
  - ‘ As I in justice and true right express it!
  - ‘ *Clif.* My soul and body on the action both!—
  - ‘ *York.* A dreadful lay<sup>3</sup>!—address thee instantly.
- [They fight, and CLIFFORD falls.]
- ‘ *Clif.* La fin couronne les œuvres. [Dies<sup>4</sup>.]

<sup>2</sup> This passage will remind the classical reader of Achilles' conduct in the twenty-second Iliad, v. 205, where he expresses his determination that Hector should fall by no other hand than his own.

<sup>3</sup> A dreadful wager; a tremendous stake.

<sup>4</sup> The author, in making Clifford fall by the hand of York, has departed from the truth of history, a practice not uncommon with him when he does his utmost to make his characters considerable. This circumstance, however, serves to prepare the reader or spectator for the vengeance afterwards taken by Clifford's son on York and Rutland. At the beginning of the third part of this drama the poet has forgot this circumstance, and there represents Clifford's death as it really happened:—

‘ Lord Clifford, and Lord Stafford, all abreast,  
 Charg'd our main battle's front, and, breaking in,  
 Were by the swords of common soldiers slain.’

These lines were adopted by Shakspeare from The True Tragedy of Richard Duke of York, upon which the Third Part of King Henry VI. is founded.

- ‘ York. Thus war hath given thee peace, for thou art still.  
 ‘ Peace with his soul, heaven, if it be thy will !

[Exit.]

*Enter young CLIFFORD.*

- \* *Y. Clif.* Shame and confusion ! all is on the rout :
- \* Fear frames disorder, and disorder wounds
- \* Where it should guard. O war, thou son of hell,
- \* Whom angry heavens do make their minister,
- \* Throw in the frozen bosoms of our part
- \* Hot coals of vengeance ! Let no soldier fly :
- \* He that is truly dedicate to war,
- \* Hath no self-love ; nor he, that loves himself,
- \* Hath not essentially, but by circumstance,
- \* The name of valour.—O, let the vile world end,

[*Seeing his dead Father.*

- \* And the premised<sup>5</sup> flames of the last day
- \* Knit earth and heaven together !
- \* Now let the general trumpet blow his blast,
- \* Particularities and petty sounds
- \* To cease<sup>6</sup>!—Wast thou ordain'd, dear father,
- \* To lose thy youth in peace, and to achieve<sup>7</sup> .
- \* The silver livery of advised<sup>8</sup> age ;
- \* And, in thy reverence<sup>9</sup>, and thy chair-days, thus
- \* To die in ruffian battle?—Even at this sight,

<sup>5</sup> Premised is sent before their time. The sense is ‘let the flames reserved for the last day be sent now.’

<sup>6</sup> To cease is to stop, a verb active. So in Timon of Athens :—

‘ \_\_\_\_\_ be not ceas’d  
With slight denial.’

<sup>7</sup> To achieve is to arrive at, or accomplish.

<sup>8</sup> i. e. circumspect, cautious.

<sup>9</sup> In that period of life which is entitled to command reverence. Reverenda canities. Shakspeare has used the word in the same manner in As You Like It, where Orlando says to his brother (speaking of their father) ‘ thou art indeed nearer to his reverence.’

- \* My heart is turn'd to stone: and, while 'tis mine,
- \* It shall be stony. York not our old men spares;
- \* No more will I their babes: tears virginial
- \* Shall be to me even as the dew to fire;
- \* And beauty, that the tyrant oft reclaims,
- \* Shall to my flaming wrath be oil and flax.
- \* Henceforth I will not have to do with pity:
- \* Meet I an infant of the house of York,
- \* Into as many gobbets will I cut it,
- \* As wild Medea young Absyrtus did<sup>10</sup>:
- \* In cruelty will I seek out my fame.
- \* Come, thou new ruin of old Clifford's house;

[*Taking up the Body.*

- \* As did Æneas old Anchises bear,
- \* So bear I thee upon my manly shoulders:
- \* But then Æneas bare a living load,
- \* Nothing so heavy as these woes of mine. [Exit.

*Enter RICHARD PLANTAGENET and SOMERSET,  
fighting, and SOMERSET is killed.*

- Rich.* So, lie thou there;—  
 For, underneath an alehouse' paltry sign,  
 The Castle in Saint Albans, Somerset  
 Hath made the wizard famous in his death<sup>11</sup>.—

<sup>10</sup> When Medea fled with Jason from Colchos, she murdered her brother Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her. See Ovid Trist. l. iii. El. 9:—

‘—divellit, divulsaque membra per agros  
 Dissipat, in multis invencinda locis:—  
 Ut genitor luctuque novo tardetur, et artus  
 Dum legit extinctos, triste moretur iter.’

<sup>11</sup> The death of Somerset here accomplishes that equivocal prediction of Jourdain the witch in the first act:—

‘Let him shun castles:  
 Safer shall he be upon the sandy plains  
 Than where castles mounted stand.’

such equivocal predictions were much in vogue in early times,

- \* Sword, hold thy temper; heart, be wrathful still:
- \* Priests pray for enemies, but princes kill. [Exit.]

*Alarums: Excursions. Enter KING HENRY, QUEEN MARGARET, and Others, retreating.*

- \* *Q. Mar.* Away, my lord! you are slow; for shame, away!
  - \* *K. Hen.* Can we outrun the heavens? good Margaret, stay.
  - \* *Q. Mar.* What are you made of? you'll not fight, nor fly:
  - \* Now is it manhood, wisdom, and defence<sup>12</sup>,
  - \* To give the enemy way: and to secure us
  - \* By what we ean, which can no more but fly.
- [*Alarum afar off.*]
- \* If you be ta'en, we then should see the bottom<sup>13</sup>
  - \* Of all our fortunes: but if we haply scape
  - \* (As well we may, if not through your neglect),
  - \* We shall to London get; where you are lov'd;

and the fall of many eminent persons is by the Chronicles represented as accomplishing them: being delivered in obscure terms, any fortuitous event was the more readily supposed to verify them.

<sup>12</sup> This line, Steevens observes, may serve to countenance his emendation of a passage at the commencement of the third scene, Act iv. of Macbeth, where he proposed to read ' and wisdom is it to offer,' &c. See note on that passage.

<sup>13</sup> This expression, the *bottom* of all our fortunes, is peculiarly Shakspeare's, he has it again in King Henry IV. Part I.:—

‘The very *bottom* and the soul of hope,  
The very *list*, the very utmost bound  
*Of all our fortunes.*’

Again in Romeo and Juliet:—

‘Which sees into the *bottom* of my grief.’

And in Measure for Measure:—

‘To look into the *bottom* of my place.’

- \* And where this breach; now in our fortunes made,
- \* May readily be stopp'd.

*Enter young CLIFFORD.*

- \* *Y. Cliff.* · But that my heart's on future mischief set,
- \* I would speak blasphemy ere bid you fly;
- \* But fly you must; uncurable discomfit
- \* Reigns in the hearts of all our present parts<sup>14</sup>.
- \* Away, for your relief! and we will live
- \* To see their day, and them our fortune give:
- \* Away, my lord, away!

[*Exeunt.*]

### SCENE III. *Fields near Saint Albans.*

*Alarum: Retreat. Flourish; then enter YORK, RICHARD PLANTAGENET, WARWICK, and Soldiers, with Drum and Colours.*

- ‘ York. Of Salisbury, who can report of him ;
- \* That winter lion, who, in rage, forgets
- \* Aged contusions and all brush of time<sup>1</sup>;
- \* And, like a gallant in the brow of youth<sup>2</sup>,
- \* Repairs him with occasion? this happy day
- \* Is not itself, nor have we won one foot,
- \* If Salisbury be lost.

‘ Rich. My noble father  
‘ Three times to-day I holp him to his horse,

<sup>14</sup> *Parts* may stand for *parties*; but I cannot help thinking that it is an error for *party*; by which, as Mr. Tyrwhitt and Steevens observe, the jingle of *hearts* and *parts* would be avoided.

<sup>1</sup> Warburton would substitute ‘all bruise of time.’ But, as Steevens observes, ‘the brush of time’ is the gradual detrition of time. So in Timon of Athens:—

‘ ————— one winter’s brush.’

<sup>2</sup> i. e. the height of youth: the *brow* of a hill is its summit.

- ‘ Three times bestrid him<sup>3</sup>, thrice I led him off,
- ‘ Persuaded him from any further act :
- ‘ But still, where danger was, still there I met him ;
- \* And like rich hangings in a homely house,
- \* So was his will in his old feeble body.
- \* But, noble as he is, look where he comes.

*Enter SALISBURY.*

- ‘ *Sal.* Now, by my sword, well hast thou fought to-day ;
- ‘ By the mass, so did we all.—I thank you, Richard :
- ‘ God knows, how long it is I have to live ;
- ‘ And it hath pleas’d him, that three times to-day
- ‘ You have defended me from imminent death.—
- \* Well, lords, we have not got that which we have<sup>4</sup>;
- \* ‘Tis not enough our foes are this time fled,
- \* Being opposites of such repairing nature<sup>5</sup>.
- ‘ *York.* I know, our safety is to follow them ;
- ‘ For, as I hear, the king is fled to London,
- ‘ To call a present court of parliament.
- ‘ Let us pursue him, ere the writs go forth :—
- ‘ What says Lord Warwick ? shall we after them ?

<sup>3</sup> That is ‘ three times I saw him fallen, and striding over him defended him till he recovered.’ This act of friendship Shakespeare has frequently mentioned. See the First Part of King Henry IV. Act v. Sc. 1, *ad finem*.

<sup>4</sup> i. e. we have not secured that which we have acquired. Thus in Shakespeare’s Rape of Lucrece :—

‘ — oft they have not that which they possess.’

<sup>5</sup> i. e. being enemies that are likely so soon to rally and recover themselves from this defeat. To repair, in ancient language, was to renovate, to restore to a former condition. Thus in Cymbeline :—

‘ O, disloyal thing  
That shouldst repair my youth.’

And in All’s Well that Ends Well :—

‘ — It much repairs me  
To talk of your good father.’

*War.* After them! nay, before them, if we can.  
Now by my faith, lords, 'twas a glorious day:  
Saint Albans' battle, won by famous York,  
Shall be eterniz'd in all age to come.—  
Sound, drums and trumpets:—and to London all:  
And more such days as these to us befall!

[*Exeunt.*

# KING HENRY VI.

## PART III.



*Chiford.* Here burns my candle out, ay, here it dies,  
Which, while it lasted, gave King Henry light.

Act ii. Sc. 6.

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FROM THE CHISWICK PRESS.

1826.



THIRD PART OF  
**King Henry the Sixth.**

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PRELIMINARY REMARKS.

THE action of this play opens just after the first battle of St. Albans [May 23, 1455], wherein the York faction carried the day; and closes with the murder of King Henry VI. and the birth of Prince Edward, afterwards King Edward V. [November 4, 1471]. So that this history takes in the space of full sixteen years.

The title of the old play, which Shakspeare altered and improved, is ‘The True Tragedie of Richard Duke of Yorke, and the Death of good King Henry the Sixth: with the whole Contention between the Two Houses of Lancaster and Yorke: as it was sundrie times acted by the Right Honourable the Earle of Pembroke his Servants. Printed at London by P. S. for Thomas Millington, and are to be solde at his Shoppe under St. Peter’s Church in Cornewal, 1595.’ There was another edition in 1600 by the same publisher: and it was reproduced with the name of Shakspeare on the title page, printed by T. P. no date, but ascertained to have been printed in 1619.

The present historical drama was altered by Crown, and brought on the stage in 1680, under the title of The Miseries of Civil War. Surely the works of Shakspeare could have been little read at that period; for Crown, in his prologue, declares the play to be entirely his own composition:—

‘For by his feeble skill ’tis built alone,  
The divine Shakspeare did not lay one stone.’

Whereas the very first scene is that of Jack Cade, copied almost verbatim from the Second Part of King Henry VI. and several others from this Third Part, with as little variation.

## PERSONS REPRESENTED.

KING HENRY THE SIXTH:

EDWARD, Prince of Wales, *his Son.*

LEWIS XI; King of France.

DUKE of SOMERSET,

DUKE of EXETER,

EARL of OXFORD,

EARL of NORTHUMBERLAND,

EARL of WESTMORELAND,

LORD CLIFFORD,

RICHARD PLANTAGENET, Duke of York:

EDWARD, Earl of March, *afterwards King*

Edward IV.

EDMUND, Earl of Rutland,

GEORGE, *afterwards Duke of Clarence,*

RICHARD, *afterwards Duke of Gloucester,*

DUKE of NORFOLK,

MARQUIS of MONTAGUE,

EARL of WARWICK,

EARL of PEMBROKE,

LORD HASTINGS,

LORD STAFFORD,

SIR JOHN MORTIMER,

SIR HUGH MORTIMER,

HENRY, Earl of Richmond, *a Youth.*

LORD RIVERS, *brother to Lady Grey.* SIR WILLIAM STAN-

LEY. SIR JOHN MONTGOMERY. SIR JOHN SOMERVILLE.

Tutor to Rutland. Mayor of York. Lieutenant of the Tower.

A Nobleman. Two Keepers. A Huntsman.

A Son that has killed his Father. A Father that has killed

his Son.

QUEEN MARGARET.

LADY GREY, *afterwards Queen to Edward IV.*

BONA, *Sister to the French Queen.*

Soldiers, and other Attendants on King Henry and King Edward, Messengers, Watchmen, &c.

SCENE, *during part of the third act, in France; during all the rest of the play, in England.*

THIRD PART OF  
KING HENRY VI<sup>1</sup>.

---

ACT I.

SCENE I. London. *The Parliament House.*

*Drums. Some Soldiers of York's party break in,*  
*Then, Enter the DUKE of YORK, EDWARD,*  
*RICHARD, NORFOLK, MONTAGUE, WAR-*  
*WICK, and Others, with white Roses, in their*  
*Hats.*

*Warwick.*

I WONDER, how the king esep'd our hands.

*York.* While we pursu'd the horsemen of the north,  
He slyly stole away, and left his men :  
Whereat the great lord of Northumberland,  
Whose warlike ears could never brook retreat,  
'Cheer'd up the drooping army ; and himself,  
'Lord Clifford, and Lord Stafford, all abreast,  
'Charg'd our main battle's front, and, breaking in,  
'Were by the swords of common soldiers slain<sup>2</sup>.

<sup>1</sup> This play is only divided from the former for the convenience of exhibition; for the series of action is continued without interruption, nor are any two scenes of any play more closely connected than the first scene of this play with the last of the former. JOHNSON.

<sup>2</sup> See the former play, p. 256, note 4. Shakspeare has fallen into this inconsistency by following the old plays in the construction of these dramas.

*Edw.* Lord Stafford's father, duke of Buckingham,  
 ' Is either slain, or wounded dangerous:  
 I cleft his beaver with a downright blow:  
 ' That this is true, father, behold his blood.

[*Showing his bloody Sword.*

*Mont.* And, brother, here's the earl of Wiltshire's  
 blood, [To YORK, showing his.  
 Whom I encounter'd as the battles join'd.

*Rich.* Speak thou for me, and tell them what I did<sup>3</sup>.

[*Throwing down the Duke of Somerset's Head.*

\* *York.* Richard hath best deserv'd of all my  
 sons.—

What, is your grace dead, my lord of Somerset?

*Norf.* Such hope have all the line of John of Gaunt!

*Rich.* Thus do I hope to shake King Henry's head.

*War.* And so do I.—Victorious prince of York,  
 Before I see thee seated in that throne

Which now the house of Lancaster usurps,

I vow by heaven, these eyes shall never close.

This is the palace of the fearful king,

' And this the regal seat: possess it, York:

For this is thine, and not King Henry's heirs'.

*York.* Assist me then, sweet Warwick, and I will;  
 ' For hither we have broken in by force.

*Norf.* We'll all assist you; he, that flies, shall die.

*York.* Thanks, gentle Norfolk.—Stay by me, my  
 lords:—

' And, soldiers, stay, and lodge by me this night.

<sup>3</sup> Shakespeare was also led into this anachronism by the old plays. At the time of the first battle of St. Albans, where Richard is represented to have fought in the last scene of the preceding play, he was not one year old; having been born at Fotheringay Castle, October 21, 1454. At the time to which the third scene of the present act refers, he was but six years old; and in the fifth act, in which Henry is represented as having been killed by him in the Tower, not more than sixteen and eight months.

*War.* And, when the king comes, offer him no violence,  
 Unless he seek to thrust you out by force.

[*They retire.*

\* *York.* The queen, this day, here holds her parliament,

\* But little thinks we shall be of her council:

\* By words, or blows, here let us win our right.

*Rich.* Arm'd as we are, let's stay within this house.

*War.* The bloody parliament shall this be call'd,  
 Unless Plantagenet, duke of York, be king;  
 And bashful Henry depos'd, whose cowardice  
 Hath made us by-words to our enemies.

\* *York.* Then leave me not, my lords; be resolute;  
 I mean to take possession of my right.

*War.* Neither the king, nor he that loves him best,  
 \* The proudest he that holds up Lancaster,  
 Dares stir a wing, if Warwick shake his bells<sup>4</sup>.

\* I'll plant Plantagenet, root him up who dares:—  
 Resolve thee, Richard; claim the English crown.

[*WARWICK leads YORK to the Throne,*  
*who seats himself.*

*Flourish.* Enter KING HENRY, CLIFFORD, NOR-  
 THUMBERLAND, WESTMORELAND, EXETER,  
 and Others, with red Roses in their Hats.

*K. Hen.* My lords, look where the sturdy rebel sits,  
 Even in the chair of state! belike, he means  
 (Back'd by the power of Warwick, that false peer,) To aspire unto the crown, and reign as king.—  
 Earl of Northumberland, he slew thy father;—  
 And thine, Lord Clifford; and you both have vow'd  
 revenge.

On him, his sons, his favourites, and his friends.

\* The allusion is to falconry. Hawks had sometimes little bells hung on them, perhaps to *dare* the birds; that is, to fright them from rising.

*'North.* If I be not, heavens, be reveng'd on me!  
*Clif.* The hope thereof makes Clifford mourn in steel.

*West.* What, shall we suffer this? let's pluck him down:

' My heart for anger burns, I cannot brook it.

*K. Hen.* Be patient, gentle earl of Westmoreland.

*Clif.* Patience is for poltroons, and such as he; He durst not sit there had your father liv'd.

*My gracious lord,* here in the parliament

Let us assail the family of York.

*North.* Well hast thou spoken, cousin; be it so.

*K. Hen.* Ah, know you not, the city favours them, And they have troops of soldiers at their beck?

*Exe.* But when the duke is slain, they'll quickly fly.

*K. Hen.* Far be the thought of this from Henry's heart,

To make a shambles of the parliament-house!

Cousin of Exeter, frowns, words, and threats, Shall be the war that Henry means to use.—

[*They advance to the Duke.*

Thou factious duke of York, descend my throne,

And kneel for grace and mercy at my feet:

I am thy sovereign.

*York.* Thou art deceiv'd, I am thine.

*Exe.* For shame, come down; he made thee duke of York.

*York.* Twas my inheritance, as the earldom was<sup>5</sup>.

*Exe.* Thy father was a traitor to the crown.

*War.* Exeter, thou art a traitor to the crown, In following this usurping Henry.

<sup>5</sup> The old play reads 'as the kingdom is.' Why Shakspeare altered it, it is not easy to say, for the new line only exhibits the same meaning more obscurely. York means that the *earldom* was his inheritance from his father, as the *earldom of March* was his inheritance from his mother. His title to the crown was not as *duke of York*, but as *earl of March*, and by naming that he covertly asserts his right to the crown.

*Clif.* Whom should he follow, but his natural king?

*War.* True, Clifford; and that's Richard, duke of York.

' *K. Hen.* And shall I stand, and thou sit in my throne?

' *York.* It must and shall be so. Content thyself.

*War.* Be duke of Lancaster, let him be king.

*West.* He is both king and duke of Lancaster: And that the lord of Westmoreland shall maintain.

*War.* And Warwick shall disprove it. You forget, That we are those, which chas'd you from the field, And slew your fathers, and with colours spread March'd through the city to the palace gates.

' *North.* Yes, Warwick, I remember it to my grief; And, by his soul, thou and thy house shall rue it.

' *West.* Plantagenet, of thee, and these thy sons, Thy kinsmen, and thy friends, I'll have more lives, Than drops of blood were in my father's veins.

' *Clif.* Urge it no more; lest that, instead of words, I send thee, Warwick, such a messenger, As shall revenge his death, before I stir.

' *War.* Poor Clifford! how I scorn his worthless threats!

*York.* Will you, we show our title to the crown?

' If not, our swords shall plead it in the field.

*K. Hen.* What title hast thou, traitor, to the crown? Thy father was, as thou art, duke of York<sup>6</sup>; Thy grandfather, Roger Mortimer, earl of March: I am the son of Henry the Fifth<sup>7</sup>, Who made the Dauphin and the French to stoop, And seiz'd upon their towns and provinces.

<sup>6</sup> Another mistake of the author of the old play. York's father was earl of Cambridge, and was beheaded in the lifetime of his elder brother, Edward duke of York.

<sup>7</sup> The military reputation of King Henry V. is the sole support of his son. The name of King Henry the Fifth dispersed the followers of Cade.

*War.* Talk not of France, sith<sup>8</sup> thou hast lost it all.

*K. Hen.* The lord protector lost it, and not I; When I was crown'd, I was but nine months old.

*Rich.* You are old enough now, and yet, methinks you lose:—

Father, tear the crown from the usurper's head.

*Edw.* Sweet father, do so; set it on your head.

*Mont.* Good brother [*To YORK*], as thou lov'st and honour'st arms,

Let's fight it out, and not stand cavilling thus.

*Rich.* Sound drums and trumpets, and the king will fly.

*York.* Sons, peace!

*K. Hen.* Peace thou! and give King Henry leave to speak.

*War.* Plantagenet shall speak first:—hear him, lords;

And be you silent and attentive too,  
For he, that interrupts him, shall not live.

‘ *K. Hen.* Think'st thou, that I will leave my kingly throne,

Wherein my grandsire, and my father, sat?

No: first shall war unpeople this my realm;

‘ Ay, and their colours—often borne in Fiance;  
And now in England, to our heart's great sorrow,—  
Shall be my windingsheet<sup>9</sup>.—Why faint you, lords?

‘ My title's good, and better far than his.

*War.* But prove it, Henry, and thou shalt be king.

*K. Hen.* Henry the Fourth by conquest got the crown.

*York.* Twas by rebellion against his king.

*K. Hen.* I know not what to say; my title's weak.  
Tell me, may not a king adopt an heir?

<sup>8</sup> Since. A contraction of *sithence*.

<sup>9</sup> Perhaps Gray had this passage in mind when he wrote:—

‘ Weave the warp, and weave the woof,  
The windingsheet of Edward's race.’

*York.* What then?

“*K. Hen.* An if he may, then am I lawful king:  
For Richard, in the view of many lords,  
Resign’d the crown to Henry the Fourth;  
Whose heir my father was, and I am his.

*York.* He rose against him, being his sovereign,  
And made him to resign his crown perforce.

*War.* Suppose, my lords, he did it unconstrain’d,  
Think you, ’twere prejudicial to his crown<sup>10</sup>?

*Exe.* No; for he could not so resign his crown,  
But that the next heir should succeed and reign.

*K. Hen.* Art thou against us, duke of Exeter?

*Exe.* His is the right, and therefore pardon me.

\* *York.* Why whisper you, my lords, and answer  
not?

*Exe.* My conscience tells me he is lawful king.

*K. Hen.* All will revolt from me, and turn to him.

*North.* Plantagenet, for all the claim thou lay’st,  
Think not, that Henry shall be so depos’d.

“*War.* Depos’d he shall be, in despite of all.

*North.* Thou art deceiv’d : ’tis not thy southern  
power,—

‘ Of Essex, Norfolk, Suffolk, nor of Kent,—  
Which makes thee thus presumptuous and proud,—  
Can set the duke up, in despite of me.

*Clif.* King Henry, be thy title right or wrong,  
Lord Clifford vows to fight in thy defence :  
May that ground gape, and swallow me alive,  
‘ Where I shall kneel to him that slew my father!

\* *K. Hen.* O Clifford, how thy words revive my  
heart!

*York.* Henry of Lancaster, resign thy crown :—  
What mutter you, or what conspire you, lords?

*War.* Do right unto this princely duke of York;

<sup>10</sup> i. e. detrimental to the general rights of hereditary royalty.

Or I will fill the house with armed men,  
And, o'er the chair of state, where now he sits,  
Write up his title with usurping blood.

[*He stamps, and the Soldiers show themselves.*

\* **K. Hen.** My lord of Warwick, hear me but one word:—

\* Let me, for this my life time, reign as king.

**York.** Confirm the crown to me, and to mine heirs,  
And thou shalt reign in quiet while thou liv'st.

**K. Hen.** I am content: Richard Plantagenet,  
Enjoy the kingdom after my decease.

**Clif.** What wrong is this unto the prince your son?

**War.** What good is this to England, and himself?

**West.** Base, fearful, and despairing Henry!

\* **Clif.** How hast thou injur'd both thyself and us?

**West.** I cannot stay to hear these articles.

**North.** Nor I.

**Clif.** Come, cousin, let us tell the queen these news.

\* **West.** Farewell, faint-hearted and degenerate king,

\* In whose cold blood no spark of honour bides.

**North.** Be thou a prey unto the house of York,

\* And die in bands for this unmanly deed!

**Clif.** In dreadful war may'st thou be overcome!  
Or live in peace, abandon'd, and despis'd!

[*Exeunt NORTHUMBERLAND, CLIFFORD,  
and WESTMORELAND.*

\* **War.** Turn this way, Henry, and regard them not.

**Exe.** They seek revenge<sup>11</sup>, and therefore will not yield.

**K. Hen.** Ah, Exeter!

**War.** Why should you sigh, my lord?

<sup>11</sup> ‘They go away, not because they doubt the justice of this determination, but because they have been conquered, and seek to be revenged. They are not influenced by principle but passion.’ JOHNSON.

**K. Hen.** Not for myself, Lord Warwick, but my son,

Whom I unnaturally shall disinherit.

But, be it as it may:—I here entail

‘The crown to thee, and to thine heirs for ever;

Conditionally, that here thou take an oath,

To cease this civil war, and, whilst I live,

To honour me as thy king and sovereign;

\* And neither<sup>12</sup> by treason, nor hostility,

\* To seek to put me down, and reign thyself.

**York.** This oath I willingly take, and will perform.

[Coming from the Throne.

**War.** Long live King Henry!—Plantagenet embrace him.

‘ **K. Hen.** And long live thou, and these thy forward sons!

**York.** Now York and Lancaster are reconcil’d.

**Exe.** Accurs’d be he; that seeks to make them foes!

[Senet. The Lords come forward.

‘ **York.** Farewell, my gracious lord; I’ll to my castle<sup>13</sup>.

**War.** And I’ll keep London, with my soldiers.

**Norf.** And I to Norfolk, with my followers.

**Mont.** And I unto the sea, from whence I came.

[Exeunt YORK, and his Sons, WARWICK,  
NORFOLK, MONTAGUE, Soldiers, and  
Attendants.

\* **K. Hen.** And I, with grief and sorrow, to the court.

<sup>12</sup> Malone asserts that *neither*, *either*, *brother*, and many similar words, were used by Shakspeare as monosyllables. Steevens doubts this, with seeming propriety, and observes that the versification of this and the preceding play has many lines as unmetrical and irregular as this.

<sup>13</sup> Sandal Castle, near Wakefield, in Yorkshire.

*Enter QUEEN MARGARET and the Prince of Wales.*

*Exe.* Here comes the queen, whose looks bewray<sup>14</sup>  
her anger :  
I'll steal away.

*K. Hen.* Exeter, so will I. [Going.  
 \* *Q. Mar.* Nay, go not from me, I will follow thee.  
*K. Hen.* Be patient, gentle queen, and I will stay.  
 \* *Q. Mar.* Who can be patient in such extremes ?  
 \* Ah, wretched man ! 'would, I had died a maid,  
 \* And never seen thee, never borne thee son,  
 \* Seeing thou hast prov'd so unnatural a father !  
 \* Hath he deserv'd to lose his birthright thus ?  
 \* Hadst thou but lov'd him half so well as I ;  
 \* Or felt that pain which I did for him once ;  
 \* Or nourish'd him, as I did with my blood ;  
 \* Thou would'st have left thy dearest heart-blood  
 there,  
 \* Rather than have made that savage duke thine heir,  
 \* And disinherited thine only son.  
 \* *Prince.* Father, you cannot disinherit me :  
 \* If you be king, why should not I succeed ?  
 \* *K. Hen.* Pardon me, Margaret ;—pardon me,  
 sweet son ;—  
 \* The earl of Warwick, and the duke, enforc'd me.  
 \* *Q. Mar.* Enforc'd thee ! art thou king, and wilt  
 be forc'd ?  
 I shame to hear thee speak. Ah, timorous wretch !  
 Thou hast undone thyself, thy son, and me,  
 \* And given unto the house of York such head,  
 \* As thou shalt reign but by their sufferance.  
 \* To entail him and his heirs unto the crown,

<sup>14</sup> Betray, discover. So in King Lear :—  
 ‘ — he did bewray his practice.’

- \* What is it, but to make thy sepulchre<sup>15</sup>,
- \* And creep into it far before thy time ?
- \* Warwick is chancellor, and the lord of Calais ;  
Stern Faulconbridge<sup>16</sup> commands the narrow seas ;  
The duke is made protector of the realm ;
- \* And yet shalt thou be safe ? \* such safety finds
- \* The trembling lamb, environed with wolves.
- \* Had I been there, which am a silly woman,
- \* The soldiers should have toss'd me on their pikes,
- \* Before I would have granted to that act.
- \* But thou preferr'st thy life before thine honour :
- \* And seeing thou dost, I here divorce myself,
- \* Both from thy table, Henry, and thy bed,
- \* Until that act of parliament be repeal'd,
- \* Whereby my son is disinherited.

The northern lords, that have forsworn thy colours,  
Will follow mine, if once they see them spread :

<sup>15</sup> The queen's reproach is founded on a position long received among politicians, that the loss of kingly power is soon followed by loss of life.

<sup>16</sup> The person here meant was Thomas Nevil, bastard son to the Lord Faulconbridge, 'a man (says Hall) of no lesse corage than audacie, who for his cruel condicions was such an apte person, that a more meter could not be chosen to set all the world in a broyle, and to put the estate of the realme on an ill hazard.' He had been appointed by Warwick vice admiral of the sea, and had in charge so to keep the passage between Dover and Calais, that none which either favoured King Henry or his friends should escape untaken or undrowned : such at least were his instructions with respect to the friends and favourers of King Edward after the rupture between him and Warwick. On Warwick's death he fell into poverty, and robbed, both by sea and land, as well friends as enemies. He once brought his ships up the Thames, and with a considerable body of the men of Kent and Essex, made a spirited assault on the city, with a view to plunder and pillage, which was not repelled but after a sharp conflict, and the loss of many lives ; and, had it happened at a more critical period, might have been attended with fatal consequences to Edward. After roving on the sea some little time longer, he ventured to land at Southampton, where he was taken and beheaded. See Hall and Holinshed. RITSON.

‘ And spread they shall be; to thy foul disgrace,  
 ‘ And utter ruin of the house of York.  
 ‘ Thus do I leave thee:—Come, son, let’s away;  
 ‘ Our army’s ready; Come, we’ll after them.

*K. Hen.* Stay, gentle Margaret, and hear me speak.

*Q. Mar.* Thou hast spoke too much already; get  
 thee gone.

*K. Hen.* Gentle son Edward, thou wilt stay with me?

*Q. Mar.* Ay, to be murder’d by his enemies.

*Prince.* When I return with victory from the field,  
 I’ll see your grace: till then, I’ll follow her.

*Q. Mar.* Come, son, away; we may not linger thus.

[*Exeunt QUEEN MARGARET, and the Prince.*

‘ *K. Hen.* Poor queen! how love to me, and to  
 her son,

‘ Hath made her break out into terms of rage!  
 ‘ Reveng’d may she be on that hateful duke;  
 \* Whose haughty spirit, winged with desire,  
 \* Will coast<sup>17</sup> my crown, and, like an empty eagle,

<sup>17</sup> To coast is apparently to pursue, to hover about any thing. Thus in the Loyal Subject of Beaumont and Fletcher:—

‘ Take you those horse and coast them.’

And in The Maid of the Mill, by the same authors, two gentlemen entering, a lady asks:—‘ Who are those that coast us?’ So in Chapman’s Version of the fifth Iliad:—

‘ Atrides yet coasts through the troops confirming men so stay’d.’

And Holinshed, vol. iii. p. 352:—‘ William Douglas still coasted the Englishmen, doing them what damage he might.’ See also p. 404, and other passages. Shakspeare uses it again in King Henry VIII. speaking of Wolsey’s tortuous policy in the matter of the divorce, it is said:—

‘ — the king perceives him how he coasts  
 And hedges his own way.’

And in his Venus and Adonis:—

‘ — all in haste she coasteth to the cry.’

The old form of the word appears to have been costoye, or costoies, from the French costoyer, to pursue a course alongside an object, to watch it.

- \* Tire<sup>18</sup> on the flesh of me, and of my son !
- \* The loss of those three lords<sup>19</sup> torments my heart :
- \* I'll write unto them, and entreat them fair ;—
- \* Come, cousin, you shall be the messenger.
- \* *Exe.* And I, I hope, shall reconcile them all.

[*Exeunt.*]

## SCENE II.

*A Room in Sandal Castle, near Wakefield, in Yorkshire.*

*Enter EDWARD, RICHARD, and MONTAGUE.*

‘ *Rich.* Brother, though I be youngest, give me leave.

*Edw.* No, I can better play the orator.

*Mont.* But I have reasons strong and forcible.

*Enter YORK.*

‘ *York.* Why, how now, sons and brother<sup>1</sup>, at a strife ?

‘ What is your quarrel ? how began it first ?

‘ *Edw.* No quarrel, but a slight contention.

‘ *York.* About what ?

‘ *Rich.* About that which concerns your grace, and us ;

‘ The crown of England, father, which is yours.

<sup>18</sup> To tire is to tear ; to feed like a bird of prey, from the Anglo Saxon *Tijan*, *Tyjan*, &c. Thus in the poet's *Venus and Adonis* :—

‘ Even as an empty eagle, sharp by fast,  
Tires with her beak on feathers, flesh, and bone.’

<sup>19</sup> i. e. of Northumberland, Westmoreland, and Clifford, who had left him in disgust.

<sup>1</sup> Shakspeare seems to have thought York and Montague brothers in law. But Montague was brother to Warwick ; Warwick's daughter was married to a son of York, but not during the life of York. Steevens thought that as Shakspeare uses the expression *brothers of the war* in King Lear, something of the kind might be meant here.

- ‘ *York.* Mine, boy? not till King Henry be dead.
- \* *Rich.* Your right depends not on his life, or death.
- \* *Edw.* Now you are heir, therefore enjoy it now:
- \* By giving the house of Lancaster leave to breathe.
- \* It will outrun you, father, in the end.
- ‘ *York.* I took an oath that he should quietly reign.
- ‘ *Edw.* But, for a kingdom, any oath may be broken<sup>2</sup>:
- ‘ I’d break a thousand oaths, to reign one year.
- ‘ *Rich.* No; God forbid, your grace should be forsown.
- ‘ *York.* I shall be, if I claim by open war.
- ‘ *Rich.* I’ll prove the contrary, if you’ll hear me speak.
- ‘ *York.* Thou canst not, son; it is impossible.
- ‘ *Rich.* An oath is of no moment, being not took
- ‘ Before a true and lawful magistrate,
- ‘ That hath authority over him that swears:
- ‘ Henry had none, but did usurp the place;
- ‘ Then, seeing ‘twas he that made you to depose,
- ‘ Your oath, my lord, is vain and frivolous.
- ‘ Therefore, to arms. \* And, father, do but think,
- \* How sweet a thing it is to wear a crown;
- \* Within whose circuit is Elysium,
- \* And all that poets feign of bliss and joy.
- \* Why do we linger thus? I cannot rest,
- \* Until the white rose, that I wear, be dyed
- \* Even in the lukewarm blood of Henry’s heart.
- ‘ *York.* Richard, enough; I will be king, or die.—
- ‘ Brother, thou shalt to London presently,

<sup>2</sup> The obligation of an oath is here eluded by a very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain a usurper, taken from the unlawfulness of the oath itself, in the foregoing play, was rational and just. JOHNSON.

- ‘ And whet on Warwick to this enterprise.—
- ‘ Thou, Richard, shalt unto the duke of Norfolk,
- ‘ And tell him privily of our intent.—
- ‘ You, Edward, shall unto my Lord Cobham,
- With whom the Kentishmen will willingly rise :
- ‘ In them I trust; for they are soldiers,
- ‘ Witty<sup>3</sup> and courteous, liberal, full of spirit.—
- ‘ While you are thus employ’d, what resteth more,
- ‘ But that I seek occasion how to rise;
- ‘ And yet the king not privy to my drift,
- ‘ Nor any of the house of Lancaster?

*Enter a Messenger<sup>4</sup>.*

- ‘ But, stay; What news? Why com’st thou in such post?
- ‘ *Mess.* The queen, with all the northern earls and lords<sup>5</sup>,
- ‘ Intend here to besiege you in your castle:
- ‘ She is hard by with twenty thousand men;
- ‘ And therefore fortify your hold, my lord.
- \* *York.* Ay, with my sword. What! think’st thou, that we fear them?—
- ‘ Edward and Richard, you shall stay with me;—
- ‘ My brother Montague shall post to London!
- \* Let noble Warwick, Cobham, and the rest,
- \* Whom we have left protectors of the king,
- \* With powerful policy strengthen themselves,
- \* And trust not simple Henry, nor his oaths.

<sup>3</sup> Of sound judgment.

<sup>4</sup> The folio reads ‘ Enter Gabriel.’ It was the name of the actor, probably *Gabriel Singer*, who played this insignificant part. The emendation is from the old play, and was made by Theobald.

<sup>5</sup> I know not (says Johnson) whether the author intended any moral instruction, but he that reads this has a striking admonition against precipitancy, by which we often use unlawful means to do that which a little delay would put honestly in our power. Had York stayed but a few moments, he had saved his cause from the stain of perjury.

\* *Mont.* Brother, I go; I'll win them, fear it not:  
 \* And thus most humbly I do take my leave. [Exit.]

*Enter SIR JOHN and SIR HUGH MORTIMER.*

*York.* Sir John, and Sir Hugh Mortimer, mine uncles!

' You are come to Sandal in a happy hour;  
 The army of the queen mean to besiege us.'

*Sir John.* She shall not need, we'll meet her in the field.

' *York.* What, with five thousand men?

*Rich.* Ay, with five hundred, father, for a need.  
 A woman's general; What should we fear?

[*A March afar off.*]

' *Edw.* I hear their drums; let's set our men in order;  
 ' And issue forth, and bid them battle straight.  
 ' *York.* Five men to twenty!—though the odds be great,  
 ' I doubt not, uncle, of our victory.  
 ' Many a battle have I won in France,  
 ' When as the enemy hath been ten to one;  
 ' Why should I not now have the like success?

[*Alarum. Exeunt.*]

### SCENE III. *Plains near Sandal Castle.*

*Alarums: Excursions. Enter RUTLAND, and his Tutor<sup>1</sup>.*

' *Rut.* Ah, whither shall I fly to 'scape their hands?  
 Ah, tutor! look, where bloody Clifford comes!

*Enter CLIFFORD, and Soldiers.*

*Clif.* Chaplain, away! thy priesthood saves thy life.

<sup>1</sup> 'A priest called Sir Robert Aspall.' *Hall, fo. 99.*

As for the brat of this accursed duke,  
Whose father slew my father<sup>2</sup>,—he shall die.

*Tut.* And I, my lord, will bear him company.

*Clif.* Soldiers, away with him.

‘ *Tut.* Ah, Clifford! murder not this innocent child,  
‘ Lest thou be hated both of God and man.

[*Exit, forced off by Soldiers.*

*Clif.* How now! is he dead already? Or, is it fear,  
That makes him close his eyes?—I'll open them.

‘ *Rut.* So looks the pent-up lion o'er the wretch

‘ That trembles under his devouring paws<sup>3</sup>:

And so he walks, insulting o'er his prey;

‘ And so he comes to rend his limbs asunder.—

‘ Ah, gentle Clifford, kill me with thy sword,  
And not with such a cruel threat'ning look.

Sweet Clifford, hear me speak before I die;—

I am too mean a subject for thy wrath,

Be thou reveng'd on men, and let me live.

*Clif.* In vain thou speak'st, poor boy; my father's  
blood

Hath stopp'd the passage where thy words should  
enter.

*Rut.* Then let my father's blood open it again;  
He is a man, and, Clifford, cope with him.

*Clif.* Had I thy brethren here, their lives, and  
thine,

Were not revenge sufficient for me;  
No, if I digg'd up thy forefathers' graves,  
And hung their rotten coffins up in chains,  
It could not slake mine ire, nor ease my heart.  
The sight of any of the house of York

<sup>2</sup> i. e. the father of which brat, namely the duke of York.

<sup>3</sup> Steevens remarks that the epithet *devouring*, which might well have characterized the whole animal, is oddly enough bestowed on his paws.

Is as a fury to torment my soul;  
 ' And till I root out their accursed line,  
 ' And leave not one alive, I live in hell.

Therefore——

[*Lifting his hand.*

*Rut.* O; let me pray before I take my death:—  
 To thee I pray; sweet Clifford, pity me!

*Clif.* Such pity as my rapier's point affords.

' *Rut.* I never did thee harm: Why wilt thou  
 slay me?

*Clif.* Thy father hath.

*Rut.* But 'twas ere I was born<sup>4</sup>.  
 Thou hast one son, for his sake pity me;  
 Lest, in revenge thereof,—sith<sup>5</sup> God is just,—  
 He be as miserably slain as I.  
 Ah, let me live in prison all my days;  
 And when I give occasion of offence,  
 Then let me die, for now thou hast no cause.

*Clif.* No cause?

Thy father slew my father; therefore, die.

[*CLIFFORD stabs him.*

*Rut.* *Dii faciant, laudis summa sit ista tuae*<sup>6</sup>!

[*Dies.*

*Clif.* Plantagenet! I come, Plantagenet!  
 And this thy son's blood cleaving to my blade,  
 Shall rust upon my weapon, till thy blood,  
 Congeal'd with this, do make me wipe off both.

[*Exit.*

<sup>4</sup> Rutland was born in 1443; or at latest, according to Hall, in 1448, and Clifford's father was slain at the battle of St. Albans, in 1455. Consequently Rutland was then at least seven years old, more probably twelve.

<sup>5</sup> Since.

<sup>6</sup> This line is in Ovid's Epistle from Phyllis to Demophoon. The same quotation is in Nash's *Hove with you to Saffron Walden*, 1596.

SCENE IV. *The same.**Alarum. Enter YORK.*

‘ York. The army of the queen hath got the field :  
 ‘ My uncles both are slain in rescuing me<sup>1</sup> ;  
 ‘ And all my followers to the eager foe  
 ‘ Turn back, and fly, like ships before the wind,  
 ‘ Or lambs pursu’d by hunger-starved wolves.  
 ‘ My sons—God knows, what hath bechanc’d them :  
 But this I know,—they have demean’d themselves  
 Like men born to renown, by life, or death.  
 ‘ Three times did Richard make a lane to me ;  
 And thrice cried,—*Courage, father ! fight it out !*  
 ‘ And full as oft came Edward to my side,  
 With purple falchion painted to the hilt  
 ‘ In blood of those that had encounter’d him :  
 ‘ And when the hardiest warriors did retire,  
 ‘ Richard cried,—*Charge ! and give no foot of ground !*  
 ‘ And cried,—*A crown, or else a glorious tomb !*  
 ‘ *A sceptre, or an earthly sepulchre !*  
 With this we charg’d again : but, out, alas !  
 ‘ We bodg’d<sup>2</sup> again ; as I have seen a swan  
 ‘ With bootless labour swim against the tide,  
 ‘ And spend her strength with overmatching waves.

[A short Alarum within.]

<sup>1</sup> These were two bastard uncles by the mother’s side, Sir John and Sir Hugh Mortimer. See Grafton’s Chronicle, p. 649.

<sup>2</sup> *Bodged* is probably the same as *budged*, from *bouger*, French. Steevens thought that it was the same as *boggled*, i. e. made bad, or bungling work of the attempt to rally. But the following passage, in which Coriolanus speaks of his army who had fled from their adversaries, seems decisive:—

‘ The mouse ne’er shunn’d the cat, as they did budge  
 From rascals worse than they.’

Coles renders ‘ To budge, pedem referre,’ to retreat, the sense required here.

' Ah, hark ! the fatal followers do pursue ;  
 ' And I am faint, and cannot fly their fury :  
 ' And, were I strong, I would not shun their fury :  
 ' The sands are number'd, that make up my life ;  
 ' Here must I stay, and here my life must end.

*Enter QUEEN MARGARET, CLIFFORD, NORTHUMBERLAND, and Soldiers.*

' Come, bloody Clifford,—rough Northumberland,—  
 ' I dare your quenchless fury to more rage ;  
 ' I am your but, and I abide your shot.

*North.* Yield to our mercy, proud Plantagenet.

*Clif.* Ay, to such mercy, as his ruthless arm,  
 With downright payment, show'd unto my father.  
 Now Phaeton hath tumbled from his car,  
 And made an evening at the noontide prick<sup>3</sup>.

*York.* My ashes, as the Phoenix, may bring forth  
 ' A bird that will revenge upon you all :  
 ' And, in that hope, I throw mine eyes to heaven,  
 Scorning whate'er you can afflict me with.  
 ' Why come you not ? what ! multitudes, and fear ?

*Clif.* So cowards fight, when they can fly no  
 further ;  
 ' So doves do peck the falcon's piercing talons ;  
 So desperate thieves, all hopeless of their lives,  
 Breathe out invectives 'gainst the officers.

*York.* O, Clifford, but bethink thee once again,  
 ' And, in thy thought o'errun my former time :  
 \* And, if thou canst for blushing, view this face ;  
 And bite thy tongue that slanders him with cow-  
 ardice,  
 ' Whose frown hath made thee faint and fly ere this.  
*Clif.* I will not bandy with thee word for word ;  
 But buckle with thee blows, twice two for one.

[Draws.]

<sup>3</sup> Noontide point on the dial.

*Q. Mar.* Hold, valiant Clifford! for a thousand causes,

I would prolong awhile the traitor's life:

Wrath makes him deaf: speak thou, Northumberland.

*North.* Hold, Clifford; do no honour him so much,  
To prick thy finger, though to wound his heart:  
What valour were it, when a cur doth grin,  
For one to thrust his hand between his teeth,  
When he might spurn him with his foot away?  
It is war's prize<sup>4</sup> to take all vantages;  
' And ten to one is no impeach of valour.

[They lay hands on York, who struggles.

*Clif.* Ay, ay, so strives the woodcock with the gin.

*North.* So doth the coney struggle in the net.

[York is taken prisoner.

*York.* So triumph thieves upon their conquer'd  
booty;  
So true men<sup>5</sup> yield, with robbers so o'ermatch'd.

*North.* What would your grace have done unto  
him now?

*Q. Mar.* Brave warriors, Clifford, and Northumberland,  
Come make him stand upon this molehill here;  
' That raught<sup>6</sup> at mountains with outstretched arms,  
Yet parted but the shadow with his hand.—  
\* What! was it you that would be England's king?  
Was't you that revell'd in our parliament,  
And made a preaching of your high descent?  
Where are your mess of sons to back you now?

\* Prize here must have the same meaning as *prise* in French, or *présé* in Italian, i. e. a *hold* or *advantage* that may be taken. Unless we can imagine that it signifies *licitum est*, 'it is prized' or *esteemed lawful in war*, &c. *Price*, *prise*, and *prize* were used indiscriminately by our ancestors.

<sup>5</sup> Honest men.

<sup>6</sup> Reached. Vide note on Part II. of this play, Act ii. Sc. 3.

The wanton Edward, and the lusty George ?

' And where's that valiant crookback prodigy,  
Dicky, your boy, that, with his grumbling voice,  
Was wont to cheer his dad in mutinies ?

Or, with the rest, where is your darling Rutland ?  
Look, York ; I stain'd this napkin<sup>7</sup> with the blood  
That valiant Clifford, with his rapier's point,  
Made issue from the bosom of the boy :

And, if thine eyes can water for his death,  
I give thee this to dry thy cheeks withal.

' Alas, poor York ! but that I hate thee deadly,  
I should lament thy miserable state.

I pr'ythee, grieve, to make me merry, York ;  
Stamp, rave, and fret, that I may sing and dance.  
What, hath thy fiery heart so parch'd thine entrails,  
That not a tear can fall for Rutland's death ?

\* Why art thou patient, man ? thou should'st be mad ;

\* And I, to make thee mad, do mock thee thus.

Thou would'st be fee'd, I see, to make me sport ;  
York cannot speak, unless he wear a crown.—  
A crown for York ;—and, lords, bow low to him.—  
Hold you his hands, whilst I do set it on.—

[Putting a paper Crown on his Head<sup>8</sup>.

Ay, marry, sir, now looks he like a king !

Ay, this is he that took King Henry's chair ;

<sup>7</sup> Handkerchief.

<sup>8</sup> According to Hall the paper crown was not placed on York's head till after he was dead ; but Holinshed, after having copied Hall, says :—' Some write that the duke was taken alive, and in derision caused to stand upon a molehill, on whose heade they put a garland instead of a crown, which they had fashioned and made of segges or bulrushes, and having so crowned him with that garlante, they kneeled down afore him, as the Jews did to Christe, in scorne, saying to him, Hayle king without rule, hayle king without heritage, hayle duke and prince without people or possessions. And at length, having thus scorned hym with these and diverse other the like despitefull woordes, they strooke off his heade, which (as ye have heard) they presented to the queen.'

And this is he was his adopted heir.—  
 But how is it that great Plantagenet  
 Is crown'd so soon, and broke his solemn oath ?  
 As I bethink me, you should not be king,  
 Till our King Henry had shook hands with death.  
 And will you pale<sup>9</sup> your head in Henry's glory  
 And rob his temples of the diadem,  
 Now in his life, against your holy oath ?  
 O, 'tis a fault too too unpardonable !—  
 Off with the crown ; and, with the crown, his head ;  
 And, whilst we breathe, take time to do him dead<sup>10</sup>.  
*Clif.* That is my office, for my father's sake.  
*Q. Mar.* Nay, stay ; let's hear the orisons he makes.  
*York.* She wolf of France, but worse than wolves  
 of France,  
 ' Whose tongue more poisons than the adder's tooth !  
 How ill beseeming is it in thy sex,  
 To triumph like an Amazonian trull,  
 ' Upon their woes, whom fortune captivates ?  
 But that thy face is, visorlike, unchanging,  
 Made impudent with use of evil deeds,  
 I would assay, proud queen, to make thee blush :  
 To tell thee whence thou cam'st, of whom deriv'd,  
 Were shame enough to shame thee, wert thou not  
 shameless.

Thy father bears the type<sup>11</sup> of king of Naples,  
 Of both the Sicils, and Jerusalem ;  
 Yet not so wealthy as an English yeoman.  
 Hath that poor monarch taught thee to insult ?  
 It needs not, nor it boots thee not, proud queen ;  
 Unless the adage must be verified,—  
 That beggars, mounted, run their horse to death.

<sup>9</sup> *Impale*, encircle with a crown.      <sup>10</sup> Kill him.

<sup>11</sup> i. e. the crown, the emblem or symbol of royalty. Thus in King Richard III. :—

' The high imperial type of this earth's glory.

'Tis beauty, that doth oft make women proud;  
 But, God he knows, thy share thereof is small:  
 'Tis virtue, that doth make them most admir'd;  
 The contrary doth make thee wonder'd at:  
 'Tis government<sup>12</sup>, that makes them seem divine;  
 The want thereof makes thee abominable:  
 Thou art as opposite to every good,  
 As the Antipodes are unto us,  
 Or as the south to the septentrion<sup>13</sup>.  
 O, tiger's heart, wrapp'd in a woman's hide!  
 How could'st thou drain the life-blood of the child,  
 To bid the father wipe his eyes withal,  
 And yet be seen to bear a woman's face?  
 Women are soft, mild, pitiful, and flexible;  
 'Thou stern, obdurate, flinty, rough, remorseless.  
 'Bidd'st thou me rage, why, now thou hast thy wish:  
 'Would'st have me weep? why, now thou hast thy  
 will:  
 'For raging wind blows up incessant showers.  
 And, when the rage allays, the rain begins<sup>14</sup>.  
 These tears are my sweet Rutland's obsequies;

<sup>12</sup> Government in the language of the time signified evenness of temper, and decency of manners.

<sup>13</sup> The north. Thus Milton:

‘—— cold *septentrion* blasts.’

<sup>14</sup> We meet with the same thought in Shakspeare's *Rape of Lucrece*:

‘This *windy tempest*, till it blow up rain,  
 Held back his sorrow's tide, to make it more:  
 At last it rains, and busy winds give o'er,  
 Then son and father weep with equal strife,  
 Who should weep most for daughter or for wife.’

And in *Macbeth*:

‘—— that *tears* shall *drown the wind*’

Again, in *Troilus and Cressida*:

‘Where are my *tears*? *rain, rain* to *lay this wind*’

And in *King John*:

‘This *shower* blown up by *tempest* of the *soul*’

‘ And every drop cries vengeance for his death,—  
 ‘ ’Gainst thee, fell Clifford,—and thee, false French-  
 woman.

*North.* Beshrew me, but his passions<sup>15</sup> move me so,  
 That hardly can I check my eyes from tears.

*York.* That face of his the hungry cannibals  
 Would not have touch’d, would not have stain’d  
 with blood :

But you are more inhuman, more inexorable,—  
 O, ten time more,—than tigers of Hyrcania.  
 See, ruthless queen, a hapless father’s tears :  
 This cloth thou dipp’dst in blood of my sweet boy,  
 And I with tears do wash the blood away.  
 Keep thou the napkin, and go boast of this :

[He gives back the Handkerchief.]

And, if thou tell’st the heavy story right,  
 Upon my soul, the hearers will shed tears<sup>16</sup> ;  
 Yea, even my foes will shed fast-falling tears,  
 And say,—Alas, it was a piteous deed!—  
 There, take the crown, and, with the crown, my curse ;  
 And, in thy need, such comfort come to thee,  
 As now I reap at thy too cruel hand !  
 Hard-hearted Clifford, take me from the world ;  
 My soul to heaven, my blood upon your heads !

*North.* Had he been slaughterman to all my kin,  
 ‘ I should not for my life but weep with him,  
 To see how inly sorrow gripes his soul.

<sup>15</sup> Passions for griefs. Thus in *The Tempest* :—

‘ ——— And shall not myself,  
 One of their kind, that relish all as sharply,  
 Passion as they, be kindlier mov’d than thou art?’

And in *The Two Gentlemen of Verona* :—

‘ ——— Madam, ’twas Ariadne passioning  
 For Theseus’ perjury and unjust flight.’

<sup>16</sup> ‘ Tell thou the lamentable tale of me,  
 And send the hearers weeping to their beds.’

*Q. Mar.* What, weeping-ripe, my Lord Northumberland?

Think but upon the wrong he did us all,  
And that will quickly dry thy melting tears.

*Clif.* Here's for my oath, here's for my father's death. [Stabbing him.]

*Q. Mar.* And here's to right our gentle-hearted king. [Stabbing him.]

*York.* Open thy gate of mercy, gracious God!

' My soul flies through these wounds to seek out thee.

[Dies.]

*Q. Mar.* Off with his head, and set it on York gates;  
So York may overlook the town of York<sup>17</sup>.

{Exeunt.

## ACT II.

SCENE I. *A Plain near Mortimer's Cross in Herefordshire.*

*Drums.* Enter EDWARD and RICHARD, with their Forces, marching.

- \* *Edw.* I wonder, how our princely father 'scap'd;
- \* Or whether he be 'scap'd away, or no,
- \* From Clifford's and Northumberland's pursuit;
- \* Had he been ta'en, we should have heard the news;
- Had he been slain, we should have heard the news;
- \* Or, had he 'scap'd, methinks, we should have heard

<sup>17</sup> This gallant prince fell by his own imprudence, in consequence of leading an army of only five thousand men to engage with twenty thousand, and not waiting for the arrival of his son the earl of March, with a large body of Welshmen. He and Cecily his wife, with his son Edmund, earl of Rutland, were originally buried in the chancel of Fotheringay church. Peacham, in his Complete Gentlemen, 1627, p. 153, gives an account of the destruction of their monuments, of the disinterment, &c.; and of their reinterment in the church by command of Queen Elizabeth under a mean monument of plaster.

\* The happy tidings of his good escape.

‘ How fares my brother? why is he so sad?

*Rich.* I cannot joy, until I be resolv'd.

Where our right valiant father is beeome.

‘ I saw him in the battle range about;

‘ And watch'd him how he singled Clifford forth,

‘ Methought, he bore him<sup>1</sup> in the thickest troop,  
As doth a lion in a herd of neat<sup>2</sup>:

\* Or as a bear, encompass'd round with dogs;

\* Who having pinch'd a few, and made them cry,

\* The rest stand all aloof, and bark at him.

\* So far'd our father with his enemies:

\* So fled his enemies my warlike father;

‘ Methinks, 'tis prize<sup>3</sup> enough to be his son.

See, how the morning opes her golden gates,  
And takes her farewell of the glorious sun<sup>4</sup>!

\* How well resembles it the prime of youth,

\* Trimm'd like a younker, prancing to his love!

*Edw.* Dazzle mine eyes, or do I see three suns?

*Rich.* Three glorious suns, each one a perfect sun<sup>5</sup>;  
Not separated with the racking clouds<sup>6</sup>,

<sup>1</sup> Demeaned himself.      <sup>2</sup> Neat cattle, cows, oxen, &c.

<sup>3</sup> Prize is here again used for estimation.

<sup>4</sup> Aurora takes for a time her farewell of the sun, when she dismisses him to his diurnal course.

<sup>5</sup> This circumstance is mentioned both by Hall and Holinshed.  
‘ At which tyme the sun (as some write) appeared to the earl of March like *three sunnes*, and sodainely joyned altogether in one; upon whiche sight hee tooke such courage, that he fiercely setting on his enemyes put them to flight; and for this cause menne ymagined that he gave the sun in his full bryghtnesse for his badge or cognizance.’—*Holinshed*.

<sup>6</sup> i.e. the clouds floating before the wind like a *reek* or vapour. This verb, though now obsolete, was formerly in common use; and it is now provincially common to speak of the *rack* of the weather.

‘ ——— like inconstant clouds

That, *rack'd* upon the carriage of the winds,

Increase,’ &c.

*K. Edward III.* 1596,

Thus in Beaumont and Fletcher's *Four Plays in One*:

‘ Stay, clouds, ye *rack* too fast.’

But sever'd in a pale clear-shining sky,  
 See, see! they join, embrace, and seem to kiss,  
 As if they vow'd some league inviolable:  
 Now are they but one lamp, one light, one sun.  
 In this the heaven figures some event.

\* *Edu.* 'Tis wondrous strange, the like yet never heard of.

I think, it cites us, brother, to the field;  
 That we, the sons of brave Plantagenet,  
 ' Each one already blazing by our meeds<sup>7</sup>,  
 Should, notwithstanding, join our lights together,  
 ' And overshine the earth, as this the world.  
 ' Whate'er it bodes, henceforward will I bear  
 Upon my target three fair shining suns.

\* *Rich.* Nay, bear three daughters;—by your leave I speak it,

\* You love the breeder better than the male.

*Enter a Messenger.*

' But what art thou, whose heavy looks foretell  
 ' Some dreadful story hanging on thy tongue?

*Mess.* Ah, one that was a woful looker on,  
 When as the noble duke of York was slain,

\* Your princely father, and my loving lord.

\* *Edw.* O, speak no more! for I have heard too much<sup>8</sup>.

\* *Rich.* Say how he died, for I will hear it all.

\* *Mess.* Environed he was with many foes;  
 \* And stood against them as the hope of Troy<sup>9</sup>

<sup>7</sup> *Meed* anciently signified *merit* as well as reward; and is so explained by Cotgrave, Philips, and others. The word is used in Timon of Athens in the same sense:—

‘— No *meed* but he repays  
 Sevenfold above itself.’

<sup>8</sup> The generous tenderness of Edward, and savage fortitude of Richard, are well distinguished by their different reception of their father's death.

\* *Hector.*

\* Against the Greeks, that would have enter'd Troy.  
\* But Hercules himself must yield to odds;  
\* And many strokes, though with a little axe,  
\* Hew down and fell the hardest-timber'd oak.  
‘ By many hands your father was subdu'd;  
‘ But only slaughter'd by the ireful arm  
‘ Of unrelenting Clifford, and the queen:  
‘ Who crown'd the gracious duke in high despite;  
‘ Laugh'd in his face; and, when with grief he wept,  
‘ The ruthless queen gave him, to dry his cheeks,  
‘ A napkin steeped in the harmless blood  
‘ Of sweet young Rutland, by rough Clifford slain:  
‘ And, after many scorns, many foul taunts,  
‘ They took his head, and on the gates of York  
‘ They set the same; and there it doth remain,  
‘ The saddest spectacle that e'er I view'd.  
*Edw.* Sweet duke of York, our prop to lean upon;  
‘ Now thou art gone, we have no staff, no stay!—  
\* O Clifford, boist'rous Clifford, thou hast slain  
\* The flower of Europe for his chivalry;  
\* And treacherously hast thou vanquish'd him,  
\* For, hand to hand, he would have vanquish'd  
thee!—

Now my soul's palace is become a prison:  
Ah, would she break from hence! that this my body  
‘ Might in the ground be closed up in rest:  
‘ For never henceforth shall I joy again,  
‘ Never, O never, shall I see more joy.

‘ *Rich.* I cannot weep; for all my body's moisture  
Scarce serves to quench my furnace-burning heart:  
\* Nor can my tongue unload my heart's great burden;  
\* For selfsame wind, that I should speak withal,  
\* Is kindling coals, that fire all my breast,  
\* And burn me up with flames that tears would  
quench.  
\* To weep, is to make less the depth of grief:

\* Tears, then, for babes; blows, and revenge, for me!—

‘ Richard, I bear thy name, I'll venge thy death,  
‘ Or die renowned by attempting it.

*Edw.* His name that valiant duke hath left with thee;

‘ His dukedom and his chair with me is left.

*Rich.* Nay, if thou be that princely eagle's bird,  
Show thy descent by gazing 'gainst the sun<sup>10</sup>:  
For chair and dukedom, throne and kingdom say;  
Either that is thine, or else thou wert not his.

*March.* Enter WARWICK and MONTAGUE,  
with Forces<sup>11</sup>.

*War.* How now, fair lords? What fare? what news abroad?

‘ *Rich.* Great lord of Warwick, if we should recount

Our baleful news, and, at each word's deliverance,  
Stab poniards in our flesh till all were told,  
The words would add more anguish than the wounds.  
O valiant lord, the duke of York is slain.

*Edw.* O Warwick! Warwick! that Plantagenet,  
Which held thee dearly, as his soul's redemption,  
Is by the stern Lord Clifford done to death<sup>12</sup>.

*War.* Ten days ago I drown'd these news in tears:

<sup>10</sup> Thus in Spenser's Hymn of Heavenly Beauty:—

‘ — like the native bird of eagle's kind  
On that bright sun of glory fix thine eyes.’

<sup>11</sup> This meeting was at Chipping Norton, according to W. Worcester, p. 488.

<sup>12</sup> A common ancient expression for killed; from the French *faire mourir*. Thus Chaucer:—

‘ And seide, that if ye done us both to dien.’

And in The Battle of Alcazar, 1564:—

‘ We understand that he was done to death.’

And in Much Ado about Nothing, Act v. Sc. 3:—

‘ Done to death by barbarous hands.’

And now to add more measure to your woes,  
I come to tell you things since then befall'n.  
After the bloody fray at Wakefield fought,  
Where your brave father breath'd his latest gasp,  
Tidings, as swiftly as the posts could run,  
Were brought me of your loss, and his depart.  
I then in London, keeper of the king,  
Muster'd my soldiers, gather'd flocks of friends,  
And very well appointed, as I thought,  
March'd towards Saint Albans to intercept the queen,  
Bearing the king in my behalf along :  
For by my scouts I was advértised,  
That she was coming with a full intent  
To dash our late decree in parliament,  
‘ Touching King Henry’s oath, and your succession.  
Short tale to make,—we at Saint Albans met,  
Our battles join’d, and both sides fiercely fought :  
But, whether ’twas the coldness of the king,  
Who look’d full gently on his warlike queen,  
That robb’d my soldiers of their hated spleen ;  
Or whether ’twas report of her success ;  
Or more than common fear of Clifford’s rigour,  
‘ Who thunders to his captives—blood and death,  
I cannot judge : but, to conclude with truth,  
Their weapons like to lightning came and went ;  
Our soldiers’—like the night-owl’s lazy flight,  
‘ Or like a lazy thrasher with a flail,—  
Fell gently down, as if they struck their friends.  
I cheer’d them up with justice of our cause,  
With promise of high pay, and great rewards :  
But all in vain ; they had no heart to fight,  
And we, in them, no hope to win the day,  
So that we fled ; the king, unto the queen ;  
Lord George your brother, Norfolk, and myself,  
In haste, posthaste, are come to join with you ;  
For in the marches here, we heard you were,  
Making another head to fight again.

‘ *Edw.*<sup>13</sup> Where is the duke of Norfolk, gentle Warwick?

And when came George from Burgundy to England?

‘ *War.* Some six miles off the duke is with the soldiers:

And for your brother,—he was lately sent  
From your kind aunt, duchess of Burgundy,

‘ With aid of soldiers to this needful war<sup>14</sup>.

*Rich.* Twas odds, belike, when valiant Warwick fled:

Oft have I heard his praises in pursuit,  
But ne’er, till now, his scandal of retire.

*War.* Nor now my scandal, Richard, dost thou hear:

For thou shalt know this strong right hand of mine  
Can pluck the diadem from faint Henry’s head,  
And wring the awful sceptre from his fist;  
Were he as famous and as bold in war,  
As he is fam’d for mildness, peace, and prayer.

*Rich.* I know it well, Lord Warwick: blame me not;  
‘ Tis love, I bear thy glories, makes me speak.  
But, in this troublous time, what’s to be done?  
Shall we go throw away our coats of steel,  
And wrap our bodies in black mourning gowns,  
Numb’ring our Ave-Maries with our beads?  
Or shall we on the helmets of our foes  
Tell our devotion with revengeful arms?  
If for the last, say—Ay, and to it, lords.

<sup>13</sup> The ages of the duke of York’s children will show how far historic truth is departed from in the present play. The battle of Wakefield was fought on the 29th of December, 1460, when Edward was in his nineteenth year, Rutland in his eighteenth, George of York, afterwards duke of Clarence, in his twelfth, and Richard only in his ninth year.

<sup>14</sup> This circumstance is not warranted by history. Clarence and Gloster (as they were afterwards created) were sent into Flanders immediately after the battle of Wakefield, and did not return until their brother Edward had got possession of the crown. The duchess of Burgundy was not their aunt, but a third cousin.

*War.* Why, therefore Warwick came to seek you out;

And therefore comes my brother Montague.

Attend me, lords. The proud insulting queen,  
With Clifford, and the haughty Northumberland,  
And of their feather, many more proud birds,  
Have wrought the easy-melting king like wax.  
He swore consent to your succession,

His oath enrolled in the parliament;

And now to London all the crew are gone,  
To frustrate both his oath, and what beside  
May make against the house of Lancaster.

‘ Their power, I think, is thirty thousand strong :  
Now, if the help of Norfolk, and myself,  
With all the friends that thou, brave earl of March,  
Amongst the loving Welshmen canst procure,  
‘ Will but amount to five and twenty thousand,  
Why, *Via!* to London will we march amain ;  
And once again bestride our foaming steeds,  
‘ And once again cry—Charge upon our foes !  
But never once again turn back, and fly.

*Rich.* Ay, now, methinks, I hear great Warwick speak :

Ne’er may he live to see a sunshine day,

‘ That cries—Retire, if Warwick bid him stay.

*Edw.* Lord Warwick, on thy shoulder will I lean ;  
‘ And when thou fall’st, (as God forbid the hour !)  
Must Edward fall, which peril heaven forefend !

*War.* No longer earl of March, but duke of York ;  
‘ The next degree is, England’s royal throne :  
For king of England shalt thou be proclaim’d  
In every borough as we pass along ;  
And he that throws not up his cap for joy,  
‘ Shall for the fault make forfeit of his head.  
King Edward,—valiant Richard,—Montague,—

Stay we no longer dreaming of renown,

‘ But sound the trumpets, and about our task.

\* *Rich.* Then, Clifford, were thy heart as hard as steel

\* (As thou hast shown it flinty by thy deeds),

\* I come to pierce it,—or to give thee mine.

\* *Edw.* Then strike up, drums;—God, and Saint George, for us!

*Enter a Messenger.*

*War.* How now? what news?

*Mess.* The duke of Norfolk sends you word by me,  
The queen is coming with a puissant host;  
And craves your company for speedy counsel.

\* *War.* Why then it sorts<sup>15</sup>, brave warriors:  
Let's away. [Exeunt.

SCENE II. *Before York.*

*Enter KING HENRY, QUEEN MARGARET, the PRINCE of WALES, CLIFFORD, and NORTHUMBERLAND, with Forces.*

*Q. Mar.* Welcome, my lord, to this brave town of York.

Yonder's the head of that arch enemy,  
That sought to be encompass'd with your crown:

‘ Doth not the object cheer your heart, my lord?

\* *K. Hen.* Ay, as the rocks cheer them that fear their wreck;—

To see this sight, it irks my very soul.—

Withhold revenge, dear God? 'tis not my fault,  
Not wittingly have I infring'd my vow.

*Clif.* My gracious liege, this too much lenity  
And harmful pity, must be laid aside.

To whom do lions cast their gentle looks?

<sup>15</sup> Why then things are as they should be; *it falls out right.*

Not to the beast that would usurp their den.  
 Whose hand is that the forest bear doth lick ?  
 Not his, that spoils her young before her face.  
 Who 'scapes the lurking serpent's mortal sting ?  
 Not he, that sets his foot upon her back.  
 The smallest worm will turn, being trodden on ;  
 ' And doves will peck, in safeguard of their brood.  
 Ambitious York did level at thy crown,  
 Thou smiling, while he knit his angry brows :  
 He, but a duke, would have his son a king,  
 And raise his issue, like a loving sire ;  
 Thou, being a king, bless'd with a goodly son,  
 Didst yield consent to disinherit him,  
 ' Which argued thee a most unloving father.  
 Unreasonable creatures feed their young :  
 And though man's face be fearful to their eyes,  
 Yet, in protection of their tender ones,  
 Who hath not seen them (even with those wings  
 ' Which sometime they have us'd with fearful flight),  
 Make war with him that climb'd unto their nest,  
 Offering their own lives in their young's defence ?  
 For shame, my liege, make them your precedent !  
 Were it not pity that this goodly boy  
 Should lose his birthright by his father's fault ;  
 And long hereafter say unto his child,—  
*What my great grandfather and grandsire got,  
 My careless father fondly<sup>1</sup> gave away?*  
 Ah, what a shame were this ! Look on the boy ;  
 And let his manly face, which promiseth  
 Successful fortune, steel thy melting heart,  
 To hold thine own, and leave thine own with him.

*K. Hen.* Full well hath Clifford play'd the orator,  
 Inferring arguments of mighty force.  
 ' But, Clifford, tell me, didst thou never hear,—  
 That things ill got had ever bad success ?

<sup>1</sup> Foolishly.

And happy always was it for that son,  
 Whose father for his hoarding went to hell<sup>2</sup>?  
 I'll leave my son my virtuous deeds behind;  
 And 'would, my father had left me no more!  
 For all the rest is held at such a rate,  
 ' As brings a thousand-fold more care to keep,  
 ' Than in possession any jot of pleasure.  
 Ah, cousin York! 'would thy best friends did know,  
 ' How it doth grieve me that thy head is here!  
 ' Q. Mar. My lord, cheer up your spirits; our  
 foes are nigh,  
 ' And this soft courage makes your followers faint.  
 ' You promis'd knighthood to our forward son;  
 ' Unsheathe your sword, and dub him presently.—  
 Edward, kneel down.

K. Hen. Edward Plantagenet, arise a knight;  
 And learn this lesson,—Draw thy sword in right.

Prince. My gracious father, by your kingly leave,  
 I'll draw it as apparent to the crown,  
 And in that quarrel use it to the death.

Clif. Why, that is spoken like a toward prince.

*Enter a Messenger.*

Mess: Royal commanders, be in readiness:  
 ' For, with a band of thirty thousand men,  
 Comes Warwick, backing of the duke of York;  
 And, in the towns as they do march along,  
 Proclaims him king, and many fly to him:  
 ' Darraign your battle<sup>3</sup>, for they are at hand.

<sup>2</sup> The king quotes two proverbs; the one—‘ Ill gotten goods never prosper;’ the other—‘ Happy the child whose father went to the devil.’ This last he must be supposed to use interrogatively, as disputing the truth of it: ‘ Was it always happy for that son?’ &c. This interpretation sets the king’s reasoning right.

<sup>3</sup> i. e. arrange your host, put your host in order. *Darraign* is used by Chaucer, Skelton, and Spenser. Thus also in *Guy Earl of Warwick, a Tragical History*, 1661:—

‘ *Darraign* our battles, and begin the fight.’

*Clif.* I would, your highness would depart the field:

The queen hath best success when you are absent<sup>4</sup>.

*Q. Mar.* Ay, good my lord, and leave us to our fortune.

*K. Hen.* Why, that's my fortune too; therefore I'll stay.

*North.* Be it with resolution then to fight.

*Prince.* My royal father, cheer these noble lords, And hearten those that fight in your defence: Unsheathe your sword, good father; cry, *Saint George!*

*March.* Enter EDWARD, GEORGE, RICHARD, WARWICK, NORFOLK, MONTAGUE, and Soldiers.

' *Edw.* Now, perjur'd Henry! wilt thou kneel for grace,

' And set thy diadem upon my head;

\* Or bide the mortal fortune of the field?

*Q. Mar.* Go, rate thy minions, proud insulting boy!

' Becomes it thee to be thus bold in terms,

' Before thy sovereign, and thy lawful king?

*Edw.* I am his king, and he should bow his knee; I was adopted heir by his consent; Since when, his oath is broke<sup>5</sup>; for, as I hear,

<sup>4</sup> 'Happy was the queene in her two battayls, but unfortunate was the king in all his enterprises; for where his person was present the victorie fledde ever from him to the other parte.'—*Hall's Chronicle.* Henry VI. fol. c. Drayton has enlarged upon this superstitious belief in his Miseries of Queen Margaret.

<sup>5</sup> Edward's argument is founded on an article said to have been in the compact between Henry and the duke of York: ' That if the king did closely or apertly studye or go about to compass or imagine the death or destruction of the sayde duke or his blood, then he to forfeit the crowne, and the duke of Yorke to take it.'—*Hall.* If this had been one of the articles of the

You—that are king, though he do wear the crown,—  
Have caus'd him, by new act of parliament,  
To blot out me, and put his own son in.

‘ *Clif.* And reason too;

Who should succeed the father, but the son?

‘ *Rich.* Are you there, butcher?—O, I cannot speak!

‘ *Clif.* Ay, crookback; here I stand to answer thee,

‘ Or any he the proudest of thy sort.

*Rich.* Twas you that kill'd young Rutland, was it not?

*Clif.* Ay, and old York, and yet not satisfied.

*Rich.* For God's sake, lords, give signal to the fight.

*War.* What say'st thou, Henry, wilt thou yield the crown?

*Q. Mar.* Why, how now, long-tongu'd Warwick? dare you speak?

When you and I met at St. Albans last,

Your legs did better service than your hands.

*War.* Then 'twas my turn to fly, and now 'tis thine.

*Clif.* You said so much before, and yet you fled.

*War.* Twas not your valour, Clifford, drove me thence.

‘ *North.* No, nor your manhood, that durst make you stay.

*Rich.* Northumberland, I hold thee reverently;—  
Break off the parle; for scarce I can refrain  
The execution of my big-swoln heart  
Upon that Clifford, that cruel child-killer.

*Clif.* I slew thy father: Call'st thou him a child?

compact, the duke having been killed at Wakefield, his eldest son would now have a title to the crown; but Malone doubts whether it ever made part of that agreement. The poet followed Hall.

*Rich.* Ay, like a dastard, and a treacherous coward,  
As thou didst kill our tender brother Rutland;  
But, ere sunset, I'll make thee curse the deed.

*K. Hen.* Have done with words, my lords, and  
hear me speak.

*Q. Mar.* Defy them then, or else hold close thy lips.

*K. Hen.* I pr'ythee, give no limits to my tongue;  
I am a king, and privileg'd to speak.

*Clif.* My liege, the wound, that bred this meeting  
here,

Cannot be cur'd by words; therefore be still.

*Rich.* Then, executioner, unsheathe thy sword:  
By him that made us all, I am resolv'd<sup>6</sup>,  
That Clifford's manhood lies upon his tongue.

‘ *Edw.* Say, Henry, shall I have my right, or no?  
A thousand men have broke their fasts to-day,  
That ne'er shall dine, unless thou yield the crown.

*War.* If thou deny, their blood upon thy head;  
For York in justice puts his armour on.

‘ *Prince.* If that be right, which Warwick says  
is right,

There is no wrong, but every thing is right.

*Rich.* Whoever got thee, there thy mother stands;  
For, well I wot, thou hast thy mother's tongue.

*Q. Mar.* But thou art neither like thy sire, nor dam;  
But like a foul misshapen stigmatick,  
Mark'd by the destinies<sup>7</sup> to be avoided,  
‘ As venom toads, or lizards' dreadful stings.

*Rich.* Iron of Naples, hid with English gilt<sup>8</sup>,  
Whose father bears the title of a king,  
(As if a channel<sup>9</sup> should be call'd the sea),

<sup>6</sup> It is my firm persuasion.

<sup>7</sup> See the Second Part of King Henry VI. Act v. Sc. 1, p. 255.

<sup>8</sup> Gilt is a superficial covering of gold.

<sup>9</sup> A channel in the poet's time signified what we now call a kennel; which word is still pronounced *channel* in the north.

‘ Sham’st thou not, knowing whence thou art extaught,

‘ To let thy tongue detect thy base-born heart<sup>10</sup>?

*Edw.* A wisp of straw<sup>11</sup> were worth a thousand crowns,

To make this shameless callet know herself—

\* Helen of Greece was fairer far than thou,

\* Although thy husband may be Menelaus<sup>12</sup>;

\* And ne’er was Agamemnon’s brother wrong’d

\* By that false woman, as this king by thee.

‘ His father revell’d in the heart of France,

And tam’d the king, and made the Dauphin stoop;

And, had he match’d according to his state,

He might have kept that glory to this day :

But, when he took a beggar to his bed,

And grac’d thy poor sire with his bridal day :

‘ Even then that sunshine brew’d a shower for him;

‘ That wash’d his father’s fortunes forth of France,

And heap’d sedition on his crown at home.

‘ For what hath broach’d this tumult, but thy pride?

Hadst thou been meek, our title still had slept;

And we, in pity of the gentle king,

Had slipp’d our claim until another age.

‘ *Geo.* But, when we saw our sunshine made thy spring,

‘ And that thy summer bred us no increase,

We set the axe to thy usurping root :

And though the edge hath something hit ourselves,

‘ Yet, know thou, since we have begun to strike,

<sup>10</sup> To show thy meanness of birth by thy indecent railing.

<sup>11</sup> A wisp of straw was often applied as a mark of opprobrium to an immodest woman, a scold, or similar offenders; even showing it to a woman was, therefore, considered as a grievous affront. A *callet* was a lewd wanton; but a term often given to a scold.

<sup>12</sup> i. e. a cuckold. In Troilus and Cressida, Thersites, speaking of Menelaus, calls him ‘ The goodly transformation of Jupiter there,—the primitive statue and oblique memorial of cuckolds.’

' We'll never leave, till we have hewn thee down,  
Or bath'd thy growing with our heated bloods.

*Edw.* And, in this resolution, I defy thee;  
Not willing any longer conference,  
Since thou deny'st the gentle king to speak.—  
Sound trumpets!—let our bloody colours wave!—  
And either victory, or else a grave.

*Q. Mar.* Stay, Edward.

*Edw.* No, wrangling woman; we'll no longer stay:  
These words will cost ten thousand lives to-day.

[*Exeunt.*

### SCENE III.

*A Field of Battle between Towton and Saxton, in  
Yorkshire<sup>1</sup>.*

*Alarums: Excursions. Enter WARWICK.*

' *War.* Forspent with toil, as runners with a race,  
I lay me down a little while to breathe:  
For strokes receiv'd, and many blows repaid,  
Have robb'd my strong-knit sinews of their strength,  
' And, spite of spite, needs must I rest awhile.

*Enter EDWARD, running.*

*Edw.* Smile, gentle heaven! or strike, ungentle  
death!

' For this world frowns, and Edward's sun is clouded.

*War.* How now, my lord? what hap? what hope  
of good?

<sup>1</sup> Shakespeare has here, perhaps, intentionally thrown three different actions into one. The principal action took place on the eve of Palm Sunday, 1461. ' This battle (says Carte) decided the fate of the house of Lancaster, overturning in one day an usurpation strengthened by sixty-two years continuance, and established Edward on the throne of England.'

*Enter GEORGE.*

\* Geo. Our hap is loss, our hope but sad despair<sup>2</sup>;  
 ' Our ranks are broke, and ruin follows us :  
 ' What counsel give you, whither shall we fly ?  
 ' Edw. Bootless is flight, they follow us with wings ;  
 ' And weak we are, and cannot shun pursuit.

*Enter RICHARD.*

' Rich. Ah, Warwick, why hast thou withdrawn thyself ?  
 ' Thy brother's blood the thirsty earth hath drunk<sup>3</sup>,  
 ' Broach'd with the steely point of Clifford's lance :  
 ' And, in the very pangs of death, he cried,—  
 ' Like to a dismal clangor heard from far,—  
 ' Warwick, revenge ! brother, revenge my death !  
 ' So underneath the belly of their steeds,  
 ' That stain'd their fetlocks in his smoking blood,  
 ' The noble gentleman gave up the ghost.

' War. Then let the earth be drunken with our blood :

I'll kill my horse, because I will not fly.

\* Why stand we like soft-hearted women here,  
 \* Wailing our losses, whiles the foe doth rage ;  
 \* And look upon<sup>4</sup>, as if the tragedy  
 \* Were play'd in jest by counterfeiting actors ?

<sup>2</sup> ————— Thus repulsed, *our final hope*  
*Is flat despair.* Milton.

<sup>3</sup> The brother here mentioned is no person in the drama, but a natural son of Salisbury. Holinshed, relating the death of Lord Clifford in this action at Ferrybridge, on the 28th of March, 1461, says, 'He was slaine, and with him the *bastard of Salisbury*, *brother to the earl of Warwick*, a valiant young gentleman, and of great audacie.'

<sup>4</sup> *Look upon* or *look on*, i. e. are mere spectators. Vide Winter's Tale, Act v. Sc. 2 :—

' What?—*Look upon*, my brother :—&c.

See a note on Act iv. Sc. 3, of the same play, p. 91.

‘ Here on my knee I vow to God above,  
 ‘ I’ll never pause again, never stand still,  
 ‘ Till either death hath clos’d these eyes of mine,  
 ‘ Or fortune given me measure of revenge.

*Edw.* O Warwick, I do bend my knee with thine;  
 ‘ And, in this vow, do chain my soul to thine.—  
 \* And, ere my knee rise from the earth’s cold face,  
 \* I throw my hands, mine eyes, my heart to thee,  
 Thou setter up and plucker down of kings !  
 ‘ Beseeching thee,—if with thy will it stands,  
 ‘ That to my foes this body must be prey,—  
 ‘ Yet that thy brazen gates of heaven may ope,  
 ‘ And give sweet passage to my sinful soul!—  
 ‘ Now, lords, take leave until we meet again,  
 Where’er it be, in heaven, or on earth.

*Rich.* Brother, give me thy hand; and, gentle  
 Warwick,  
 ‘ Let me embrace thee in my weary arms :—  
 ‘ I, that did never weep, now melt with woe,  
 ‘ That winter should cut off our spring-time so.

*War.* Away, away ! Once more sweet lords,  
 farewell.

*Geo.* Yet let us all together to our troops,  
 ‘ And give them leave to fly that will not stay;  
 And call them pillars, that will stand to us;  
 ‘ And, if they thrive, promise them such rewards  
 ‘ As victors wear at the Olympian games :  
 \* This may plant courage in their quailing<sup>5</sup> breasts ;  
 \* For yet is hope of life, and victory.—  
 \* Fore-slow<sup>6</sup> no longer, make we hence amain.

[*Exeunt.*

<sup>5</sup> Quailing is sinking into dejection.

<sup>6</sup> To fore-slow is to delay, to loiter.

‘ Fore-slow no time ; sweet Lancaster, let’s march.’

*Marlowe’s Edward III.*

## SCENE IV.

*The same. Another Part of the Field.*

\* *Excursions. Enter RICHARD and CLIFFORD.*

‘ *Rich.* Now, Clifford, I have singled thee alone :  
 ‘ Suppose, this arm is for the duke of York,  
 ‘ And this for Rutland ; both bound to revenge,  
 ‘ Wert thou environ’d with a brazen wall ?

‘ *Clif.* Now, Richard, I am with thee here alone :  
 This is the hand, that stabb’d thy father York ;  
 And this the hand that slew thy brother Rutland ;  
 And here’s the heart that triumphs in their death,  
 And cheers these hands, that slew thy sire and  
 brother,

To execute the like upon thyself ;  
 And so, have at thee.

[They fight. WARWICK enters ; CLIFFORD flies.

‘ *Rich.* Nay, Warwick, single out some other  
 chase ;  
 ‘ For I myself will hunt this wolf to death<sup>8</sup>.

[*Exeunt.*

SCENE V. *Another Part of the Field.*

*Alarum. Enter KING HENRY.*

\* *K. Hen.* This battle fares like to the morning’s  
 war<sup>1</sup>,  
 \* When dying clouds contend with growing light ;

‘ — non si te ferreus agger  
 Ambiat.’ *Statius, Theb. ii. v. 453.*

<sup>8</sup> Two very similar lines in the preceding play are spoken of Richard’s father by Clifford’s father :—

‘ Hold, Warwick, seek thee out some other chase ;  
 For I myself must hunt this deer to death.’

<sup>1</sup> The leading thought in both these soliloquies is borrowed from Holinshed, p. 665. ‘ This deadly conflict continued ten

- \* What time the shepherd, blowing of his nails,
- \* Can neither call it perfect day, nor night.
- ‘ Now sways it this way, like a mighty sea,
- ‘ Forc’d by the tide to combat with the wind;
- ‘ Now sways it that way, like the selfsame sea
- ‘ Forc’d to retire by fury of the wind:
- ‘ Sometime, the flood prevails; and then the wind;
- ‘ Now, one the better; then, another best;
- ‘ Both tugging to be victors, breast to breast,
- ‘ Yet neither conqueror, nor conquered:
- ‘ So is the equal poise of this fell war.
- \* Here on this molehill will I sit me down.
- \* To whom God will, there be the victory!
- ‘ For Margaret my queen, and Clifford too,
- ‘ Have chid me from the battle; swearing both,
- ‘ They prosper best of all when I am thence.
- ‘ Would, I were dead! if God’s good will were so:
- ‘ For what is in this world, but grief and woe?
- \* O God! methinks, it were a happy life<sup>2</sup>,
- ‘ To be no better than a homely swain;
- \* To sit upon a hill, as I do now,
- \* To carve out dials quaintly, point by point,
- \* Thereby to see the minutes how they run:
- \* How many make the hour full complete,
- \* How many hours bring about the day,
- \* How many days will finish up the year,
- \* How many years a mortal man may live.

hours in doubtful state of victorie, uncertainlie heaving and setting on both sides,’ &c. Steevens points out a similar comparison in Virgil, *AEn. lib. x. ver. 354*, which originates with Homer, *Iliad xiv.*

<sup>2</sup> This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence and pastoral tranquillity.—Johnson. There are some verses preserved of Henry VI. which are in a strain of the same pensive moralizing character. The reader may not be displeased to have them here subjoined, that he may

- \* When this is known, then to divide the times :
- \* So many hours must I tend my flock ;
- \* So many hours must I take my rest ;
- \* So many hours must I cóntemplate ;
- \* So many hours must I sport myself ;
- \* So many days my ewes have been with young ;
- \* So many weeks ere the poor fools will yean ;
- \* So many years ere I shall shear the fleece :
- \* So minutes, hours, days, weeks, months, and years,
- \* Pass'd over to the end they were created,
- \* Would bring white hairs unto a quiet grave.
- \* Ah, what a life were this ! how sweet ! how lovely !
- \* Gives not the hawthorn bush a sweeter shade
- \* To shepherds, looking on their silly sheep,
- \* Than doth a rich embroider'd canopy
- \* To kings, that fear their subjects' treachery ?
- \* O, yes it doth ; a thousand fold it doth.
- \* And to conclude,—the shepherd's homely curds,
- \* His cold thin drink out of his leather bottle,
- \* His wonted sleep under a fresh tree's shade,
- \* All which secure and sweetly he enjoys,
- \* Is far beyond a prince's delicates,
- \* His viands sparkling in a golden cup,
- \* His body couched in a curious bed,
- \* When care, mistrust, and treason wait on him.

compare them with the congenial thoughts the poet has attributed to him :—

‘ Kingdoms are but cares ;  
State is devoid of stay ;  
Riches are ready snares,  
And hasten to decay.

Pleasure is a privy [game],  
Which vice doth still provoke ;  
Pomp unprompt ; and fame a flame ;  
Power a smouldering smoke.

Who meaneth to remove the rock  
Out of his slimy mud,  
Shall mire himself, and hardly scape  
The swelling of the flood.’

*Alarum. Enter a Son that has killed his Father<sup>3</sup>, dragging in the dead Body.*

*Son.* Ill blows the wind, that profits no-body.—  
 ‘ This man, whom hand to hand I slew in fight,  
 ‘ May be possessed with some store of crowns :  
 \* And I, that haply take them from him now,  
 \* May yet ere night yield both my life and them  
 \* To some man else, as this dead man doth me.—  
 ‘ Who’s this?—O God! it is my father’s face,  
 ‘ Whom in this conflict I unawares have kill’d.  
 ‘ O heavy time, begetting such events !  
 ‘ From London by the king was I press’d forth ;  
 ‘ My father, being the earl of Warwick’s man,  
 ‘ Came on the part of York, press’d by his master ;  
 ‘ And I, who at his hands receiv’d my life,  
 ‘ Have by my hands of life bereaved him.—  
 ‘ Pardon me, God, I knew not what I did !—  
 And pardon, father, for I knew not thee !—  
 \* My tears shall wipe away these bloody marks ;  
 \* And no more words, till they have flow’d their fill.

*K. Hen.* O piteous spectacle ! O bloody times !  
 Whilst lions war, and battle for their dens,  
 ‘ Poor harmless lambs abide their enmity.—  
 \* Weep, wretched man, I’ll aid thee tear for tear ;  
 \* And let our hearts, and eyes, like civil war,  
 \* Be blind with tears, and break o’ercharg’d with grief<sup>4</sup>.

*Enter a Father, who has killed his Son, with the Body in his arms.*

*Fath.* Thou that so stoutly hast resisted me,

<sup>3</sup> These two horrible instances are selected to show the innumerable calamities of civil war. Raphael has introduced the second of these incidents in his picture of the battle of Constantine and Maxentius.

<sup>4</sup> The king intends to say that the state of their *hearts and eyes* shall be like that of the kingdom in a *civil war*; all shall be destroyed by power formed within themselves.

- ‘ Give me thy gold, if thou hast any gold;
- ‘ For I have bought it with a hundred blows.—
- ‘ But let me see :—is this our foeman’s face ?
- ‘ Ah, no, no, no, it is mine only son !—
- \* Ah, boy, if any life be left in thee,
- \* Throw up thine eye ; see, see, what showers arise,
- \* Blown with the windy tempest of my heart,
- \* Upon thy wounds, that kill mine eye and heart !—
- ‘ O, pity, God, this miserable age !—
- \* What stratagems<sup>5</sup>, how fell, how butcherly,
- \* Erroneous, mutinous, and unnatural,
- \* This deadly quarrel daily doth beget !—
- ‘ O boy, thy father gave thee life too soon,
- ‘ And hath bereft thee of thy life too late<sup>6</sup> !

*K. Hen.* Woe above woe ! grief more than common grief !

- ‘ O, that my death would stay these Ruthful deeds !—
- \* O pity, pity, gentle heaven, pity !—
- The red rose and the white are on his face,  
The fatal colours of our striving houses :
- \* The one, his purple blood right well resembles ;
- \* The other, his pale cheeks, methinks, present !

<sup>5</sup> Stratagems here means direful events. Thus in the Second Part of King Henry IV. Northumberland says :—

‘ \_\_\_\_\_ Every minute now  
Should be the father of some stratagem.’

And in the old play of King Leir, Regan says :—

‘ Hast thou the heart to act a stratagem,  
And give a stab or two if need require.’

The word *stratagemme* is shown by Mason to have sometimes the same meaning in Italian.

<sup>6</sup> Of these obscure lines the following explanation by Henley is the most probable which has been offered :—Had the son been younger he would have been precluded from the levy which brought him to the field ; and had the father recognised him before their mortal encounter it would not have been too late to have saved him from death. There is a passage in The Rape of Lucrece of the same kind :—

‘ \_\_\_\_\_ I did give that life  
Which she too early and too late hath spill’d.’

Wither one rose, and let the other flourish !

‘ If you contend, a thousand lives must wither.

*Son.* How will my mother, for a father’s death,  
Take on<sup>7</sup> with me, and ne’er be satisfied ?

*Fath.* How will my wife, for slaughter of my son,  
‘ Shed seas of tears, and ne’er be satisfied ?

‘ *K. Hen.* How will the country, for these woful  
chances,

‘ Misthink<sup>8</sup> the king, and not be satisfied ?

‘ *Son.* Was ever son, so ru’d a father’s death ?

‘ *Fath.* Was ever father, so bemoan’d a son ?

‘ *K. Hen.* Was ever king, so griev’d for subjects’  
woe ?

‘ Much is your sorrow ; mine, ten times so much.

‘ *Son.* I’ll bear thee hence, where I may weep my  
fill. [Exit, with the Body.

\* *Fath.* These arms of mine shall be thy winding-  
sheet ; .

\* My heart, sweet boy, shall be thy sepulchre ;

\* For from my heart thine image ne’er shall go.

\* My sighing breast shall be thy funeral bell ;

\* And so obsequious<sup>9</sup> will thy father be,

\* Sad for the loss of thee, having no more,

\* As Priam was for all his valiant sons.

I’ll bear thee hence ; and let them fight that will,

For I have murder’d where I should not kill.

[Exit, with the Body.

‘ *K. Hen.* Sad-hearted men, much overgone with  
care,

‘ Here sits a king more woful than you are.

<sup>7</sup> To take on is a phrase still in use in common parlance, and signifies to persist in clamorous lamentation.

<sup>8</sup> Think unfavourably of.

<sup>9</sup> Obsequious is here careful of obsequies, or funeral rites. See Hamlet, Act i. Sc. 1.

*Alarums: Excursions. Enter QUEEN MARGARET, PRINCE of WALES, and EXETER.*

- ‘ Prince. Fly, father, fly ! for all your friends are fled,
- ‘ And Warwick rages like a chafed bull :
- ‘ Away ! for death doth hold us in pursuit.
- ‘ Q. Mar. Mount you, my lord, towards Berwick post amain,
- ‘ Edward and Richard, like a brace of greyhounds
- ‘ Having the fearful flying hare in sight,
- ‘ With fiery eyes, sparkling for very wrath,
- ‘ And bloody steel grasp’d in their ireful hands,
- ‘ Are at our backs ; and therefore hence amain.
- ‘ Exe. Away ! for vengeance comes along with them ;
- ‘ Nay, stay not to expostulate, make speed ;  
Or else come after, I’ll away before.
- ‘ K. Hen. Nay, take me with thee, good sweet Exeter ;
- ‘ Not that I fear to stay, but love to go
- ‘ Whither the queen intends. Forward ; away !

[*Exeunt.*]

### SCENE VI. *The same.*

*A loud Alarum. Enter CLIFFORD, wounded<sup>1</sup>.*

- ‘ Clif. Here burns my candle out, ay, here it dies,  
Which, while it lasted, gave King Henry light.  
O, Lancaster ! I fear thy overthrow,

<sup>1</sup> In the old play the stage direction adds, *with an arrow in his neck.* It is thought that Beaumont and Fletcher ridiculed this by introducing Ralph, the grocer’s prentice, in the Knight of the Burning Pestle, with *a forked arrow through his head.* The circumstance is related by Holinshed, p. 664 :—‘ The Lord Clifford, either for heat or paine, putting off his gorget suddenlie, with an arrow (as some saie) without a head, was stricken into the throte, and immediately rendered his spirit.’

More than my body's parting with my soul.  
My love, and fear, glew'd many friends to thee;  
‘ And, now I fall, thy tough commixtures melt.  
Impairing Henry, strength'ning mis-proud York,  
The common people swarm like summer flies :  
And whither fly the gnats, but to the sun<sup>2</sup>?  
And who shines now but Henry's enemies ?  
O Phœbus ! hadst thou never given consent  
That Phaeton should check thy fiery steeds,  
Thy burning car never had scorch'd the earth :  
And, Henry, hadst thou sway'd as kings should do,  
Or as thy father, and his father did,  
Giving no ground unto the house of York,  
\* They never then had sprung like summer flies ;  
‘ I, and ten thousand in this luckless realm,  
Had left no mourning widows for our death,  
And thou this day hadst kept thy chair in peace.  
For what doth cherish weeds but gentle air ?  
‘ And what makes robbers bold, but too much lenity ?  
Bootless are plaints, and cureless are my wounds ;  
‘ No way to fly, nor strength to hold out flight :  
The foe is merciless, and will not pity ;  
For at their hands I have deserv'd no pity.  
‘ The air hath got into my deadly wounds,  
And much effuse of blood doth make me faint :—  
Come, York, and Richard, Warwick, and the rest ;  
‘ I stabb'd your fathers' bosoms, split my breast.

[He faints.]

*Alarum and retreat. Enter EDWARD, GEORGE,  
RICHARD, MONTAGUE, WARWICK, and Sol-  
diers.*

‘ *Edw.* Now breathe we, lords; good fortune  
bids us pause,

\* Hence perhaps originated the following passage in The Bard  
of Gray :—

‘ The swarm that in thy noon tide beam were born,  
Gone to salute the rising morn.’

‘ And smooth the frowns of war with peaceful looks<sup>3</sup>.—

\* Some troops pursue the bloody-minded queen;—  
‘ That led calm Henry, though he were a king,  
‘ As doth a sail, fill’d with a fretting gust,  
‘ Command an argosy to stem the waves.

‘ But think you, lords, that Clifford fled with them?  
*War.* No, ’tis impossible he should escape:

For, though before his face I speak the words,  
Your brother Richard mark’d him for the grave:  
‘ And, wheresoe’er he is, he’s surely dead.

[CLIFFORD groans, and dies.

*Edw.* Whose soul is that which takes her heavy leave?

*Rich.* A deadly groan, like life and death’s departing<sup>4</sup>.

*Edw.* See who it is: and now the battle’s ended,  
If friend, or foe, let him be gently us’d.

‘ *Rich.* Revoke that doom of mercy, for ’tis Clifford;

‘ Who not contented that he lopp’d the branch  
‘ In hewing Rutland when his leaves put forth,  
‘ But set his murdering knife unto the root  
‘ From whence that tender spray did sweetly spring,  
‘ I mean our princely father, duke of York.

*War.* From off the gates of York fetch down the head,

Your father’s head, which Clifford placed there:

‘ Instead whereof, let this supply the room;

Measure for measure must be answered.

*Edw.* Bring forth that fatal screechowl to our house,

<sup>3</sup> Thus in King Richard III.:—

‘ Grim visaged war hath smooth’d his wrinkled front.’

<sup>4</sup> Departing for separation. To depart, in old language, is to part. Thus in the old marriage service:—‘ Till death us depart.’

- ‘ That nothing sung but death<sup>5</sup> to us and ours :
- ‘ Now death shall stop his dismal threatening sound.
- ‘ And his ill boding tongue no more shall speak.

[Attendants bring the Body forward.]

- War.* I think his understanding is bereft :—  
Speak, Clifford, dost thou know who speaks to thee ?—

Dark cloudy death o’ershades his beams of life,  
And he nor sees, nor hears us what we say.

- Rich.* O, ‘would he did ! and so, perhaps, he doth ;  
‘ Tis but his policy to counterfeit,  
‘ Because he would avoid such bitter taunts,  
‘ Which in the time of death he gave our father.

*Geo.* If so thou think’st, vex him with eager words<sup>6</sup>.

*Rich.* Clifford, ask mercy, and obtain no grace.

*Edw.* Clifford, repent in bootless penitence.

*War.* Clifford, devise excuses for thy faults.

*Geo.* While we devise fell tortures for thy faults.

‘ *Rich.* Thou didst love York, and I am son to York.

*Edw.* Thou pitied’st Rutland, I will pity thee.

*Geo.* Where’s Captain Margaret, to fence you now ?

*War.* They mock thee, Clifford ! swear as thou wast wont.

- ‘ *Rich.* What, not an oath ? nay, then the world goes hard,  
‘ When Clifford cannot spare his friends an oath :  
I know by that, he’s dead ; And, by my soul,  
‘ If this right hand would buy two hours’ life,  
That I in all despite might rail at him,  
‘ This hand should chop it off ; and with the issuing blood .

<sup>5</sup> We have this also in King Richard III. :—

‘ Out on you, owls ! nothing but songs of death.’

<sup>6</sup> Sour words; words of asperity. Verie eare or sowre : peracerbus.—Baret.

Stifle the villain, whose unstanch'd thirst  
York and young Rutland could not satisfy.

*War.* Ay, but he's dead: Off with the traitor's head,

And rear it in the place your father's stands.—

And now to London with triumphant march,

There to be crowned England's royal king.

' From whence shall Warwick cut the sea to France,  
And ask the Lady Bona for thy queen:

So shalt thou sinew both these lands together;

' And, having France thy friend, thou shalt not dread  
The scatter'd foe, that hopes to rise again:

For though they cannot greatly sting to hurt,  
Yet look to have them bуз, to offend thine ears.

First, will I see the coronation;

' And then to Britany I'll cross the sea,

To effect this marriage, so it please my lord.

*Edw.* Even as thou wilt, sweet Warwick, let it be:

\* For on thy shoulder do I build my seat;

\* And never will I undertake the thing,

\* Wherein thy counsel and consent is wanting.—

' Richard, I will create thee duke of Gloster;—

' And George, of Clarence;—Warwick, as ourself,

' Shall do, and undo, as him pleaseth best.

*Rich.* Let me be duke of Clarence; George, of  
Gloster;

For Gloster's dukedom is too ominous<sup>7</sup>.

*War.* Tut, that's a foolish observation;

Richard, be duke of Gloster: Now to London,

To see these honours in possession.

[*Exeunt.*]

<sup>7</sup> Alluding to the deaths of Thomas of Woodstock and Humphrey, dukes of Gloster. The author of the old play, in which this line is found, had a passage of Hall's Chronicle in his thoughts, in which the unfortunate ends of those who had borne the title is recounted: he thus concludes:—‘ So that this name of Gloucester is taken for an unhappy and unfortunate stile, as the proverb speaks of Segane's horse, whose ryder was ever unhorsed, and whose possessor was ever brought to miserie.’

## ACT III.

SCENE I. *A Chase in the North of England.*

*Enter Two Keepers<sup>1</sup>, with Crossbows in their Hands.*

- 1 *Keep.* Under this thick grown brake<sup>2</sup> we'll shroud ourselves;
- For through this laund<sup>3</sup> anon the deer will come;
- And in this covert will we make our stand,
- Culling the principal of all the deer.
- \* 2 *Keep.* I'll stay above the hill, so both may shoot.
- \* 1 *Keep.* That cannot be; the noise of thy crossbow
- \* Will scare the herd, and so my shoot is lost.
- \* Here stand we both, and aim we at the best:
- \* And, for the time shall not seem tedious,

<sup>1</sup> In the folio copy, instead of *two keepers*, we have through negligence the names of the persons who represented these characters, *Sincklo* and *Humphrey*. Humphrey was probably Humphrey Jeaffes, mentioned in Mr. Henslowe's manuscript; *Sincklo* we have before mentioned his name being prefixed to some speeches in the Induction to *The Taming of the Shrew*. Hall and Holinshed tell us that Henry VI. 'was no sooner entered into England but he was known and taken of one Cantlow, and brought to the king.' It appears, however, from records in the duchy office that King Edward granted a rent charge of one hundred pound to Sir James Harrington, in recompence of his great and laborious diligence about the capture and detention of the king's great traitor, rebel, and enemy, lately called Henry the Sixth, made by the said James; and likewise annuities to Richard and Thomas Talbot, Esquires, — Talbot, and Levesey, for their services in the same capture. Henry had been for some time harboured by James Maychell of Crakenthorpe, Westmoreland. See Rymer's *Fœdera*, xi. 548, 575.

<sup>2</sup> Thicket.

<sup>3</sup> A plain extended between woods, a lawn.

- \* I'll tell thee what befell me on a day,
- \* In this self-place where now we mean to stand.
- \* 2 *Keep.* Here comes a man, let's stay till he be past.

*Enter KING HENRY, disguised, with a Prayer-book.*

*K. Hen.* From Scotland am I stol'n, even of pure love,

- ' To greet mine own land with my wishful sight.
- ' No, Harry, Harry, 'tis no land of thine;
- \* Thy place is fill'd, thy sceptre wrung from thee,
- \* Thy balm wash'd off<sup>4</sup>, wherewith thou wast anointed :

No bending knee will call thee Cæsar now,

' No humble suitors press to speak for right,

\* No, not a man comes for redress of thee;

For how can I help them, and not myself?

\* 1 *Keep.* Ay, here's a deer whose skin's a keeper's fee :

\* This is the *quondam* king ; let's seize upon him.

\* *K. Hen.* Let me embrace these sour adversities ;

\* For wise men say, it is the wisest course.

\* 2 *Keep.* Why linger we ? let us lay hands upon him.

\* 1 *Keep.* Forbear awhile ; we'll hear a little more.

*K. Hen.* My queen, and son, are gone to France for aid ;

And, as I hear, the great commanding Warwick

\* Is thither gone, to crave the French king's sister

\* To wife for Edward : If this news be true,

\* Thus also in King Richard II. :—

' Not all the water in the rough rude sea  
Can wash the balm from an anointed king.'

It is observable that this line is one of those additions to the original play which are found in the folio and not in the quarto.

‘ Poor queen, and son, your labour is but lost;  
 ‘ For Warwick is a subtle orator,  
 ‘ And Lewis a prince soon won with moving words.  
 ‘ By this account, then, Margaret may win him;  
 ‘ For she’s a woman to be pitied much:  
 \* Her sighs will make a battery in his breast;  
 \* Her tears will pierce into a marble heart;  
 \* The tiger will be mild, while she doth mourn;  
 \* And Nero will be tainted with remorse,  
 \* To hear, and see, her plaints, her brinish tears.  
 \* Ay, but she’s come to beg; Warwick, to give:  
 She, on his left side, craving aid for Henry;  
 He, on his right, asking a wife for Edward.  
 She weeps, and says—her Henry is depos’d;  
 He smiles, and says—his Edward is install’d;  
 \* That she, poor wretch, for grief can speak no more:  
 \* Whiles Warwick tells his title, smooths the wrong,  
 \* Inferreth arguments of mighty strength<sup>5</sup>;  
 \* And, in conclusion, wins the king from her,  
 \* With promise of his sister, and what else,  
 \* To strengthen and support King Edward’s place.  
 \* O Margaret, thus ’twill be; and thou, poor soul,  
 \* Art then forsaken, as thou went’st forlorn<sup>6</sup>.

*2 Keep.* Say, what art thou, that talk’st of kings  
and queens?

*K. Hen.* More than I seem, and less than I was  
born to:

‘ A man at least, for less I should not be;  
And men may talk of kings, and why not I?

*2 Keep.* Ay, but thou talk’st as if thou wert a  
king.

<sup>5</sup> This line has already occurred in the former Act:—  
‘ Inferring arguments of mighty force.’

In the old play the line occurs but once.

<sup>6</sup> The piety of Henry scarce interests us more for his misfortunes than his constant solicitude for the welfare of his deceitful queen.—*Steevens.*

‘ *K. Hen.* Why, so I am, in mind<sup>7</sup>; and that’s enough.

\* *2 Keep.* But, if thou be a king, where is thy crown?

*K. Hen.* My crown is in my heart, not on my head;

\* Not deck’d with diamonds, and Indian stones,

\* Nor to be seen: ‘ my crown is call’d, content;

\* A crown it is, that seldom kings enjoy.

\* *2 Keep.* Well, if you be a king crown’d with content,

Your crown content, and you, must be contented

\* To go along with us: for, as we think,

\* You are the king, King Edward hath depos’d;

\* And we his subjects, sworn in all allegiance,

\* Will apprehend you as his enemy.

\* *K. Hen.* But did you never swear, and break an oath?

\* *2 Keep.* No, never such an oath, nor will not now.

\* *K. Hen.* Where did you dwell, when I was king of England?

\* *2 Keep.* Here in this country, where we now remain.

\* *K. Hen.* I was anointed king at nine months old;

\* My father and my grandfather were kings;

\* And you were sworn true subjects unto me:

\* And, tell me then, have you not broke your oaths?

\* *1 Keep.* No;

For we were subjects, but while you were king.

\* *K. Hen.* Why, am I dead? do I not breathe a man?

\* Ah, simple men, you know not what you swear.

\* Look, as I blow this feather from my face,

\* And as the air blows it to me again,

\* Obeying with my wind when I do blow,

<sup>7</sup> Malone thinks that there is an allusion here to an old poem by Sir Edward Dyer, beginning—‘ My ssid to me a kingdom is.’ See it in Percy’s Reliques, 3d edit. vol. i. p. 293.

- \* And yielding to another when it blows,
- \* Commanded always by the greater gust;
- \* Such is the lightness of you common men.
- \* But do not break your oaths; for, of that sin
- \* My mild entreaty shall not make you guilty.
- \* Go where you will, the king shall be commanded;
- \* And be you kings; command, and I'll obey.
- \* 1. *Keep.* We are true subjects to the king, King Edward.

- \* *K. Hen.* So would you be again to Henry,
- \* If he were seated as King Edward is.

1 *Keep.* We charge you, in God's name, and in the king's,

To go with us unto the officers.

' *K. Hen.* In God's name, lead; your king's name be obey'd:

- \* And what God will, then let your king perform;
- \* And what he will, I humbly yield unto. [Exeunt.]

## SCENE II.

London. *A Room in the Palace.*

*Enter KING EDWARD, GLOSTER, CLARENCE,  
and LADY GREY.*

' *K. Edw.* Brother of Gloster, at Saint Albans' field

- ' This lady's husband, Sir John Grey, was slain,  
His lands then seiz'd on by the conqueror:  
Her suit is now, to reposess those lands;
- ' Which we in justice cannot well deny,  
Because in quarrel of the house of York
- ' The worthy gentleman did lose his life<sup>1</sup>.

<sup>1</sup> This is in every particular a falsification of history. Sir John Grey fell in the second battle of St. Albans fighting on the side of King Henry; and so far is it from being true that his lands were seized by the conqueror (Queen Margaret) that they were

*Glo.* Your highness shall do well, to grant her suit;  
 \* It were dishonour, to deny it her.

*K. Edw.* It were no less; but yet I'll make a pause.

' *Glo.* Yea! is it so?

I see, the lady hath a thing to grant,  
 Before the king will grant her humble suit.

*Clar.* He knows the game; How true he keeps  
 the wind? [Aside.]

*Glo.* Silence! [Aside.]

' *K. Edw.* Widow, we will consider of your suit<sup>2</sup>;  
 \* And come some other time, to know our mind.

' *L. Grey.* Right gracious lord, I cannot brook  
 delay:

' May it please your highness to resolve me now;

' And what your pleasure is, shall satisfy me.

' *Glo.* [Aside.] Ay, widow? then I'll warrant you  
 all your lands,

' And if what pleases him, shall pleasure you.

' Fight closer, or, good faith, you'll catch a blow.

\* *Clar.* I fear her not, unless she chance to fall.  
 [Aside.]

\* *Glo.* God forbid that! for he'll take vantages.  
 [Aside.]

in fact seized by King Edward after his victory at Towton, 1461. The present scene is laid in 1464. Shakspeare followed the old play in this instance; but when he afterwards had occasion to mention this matter in writing his King Richard III. he stated it truly as he found it in the Chronicles. In Act i. Sc. 2 of that play, Richard, addressing himself to Queen Elizabeth (the Lady Grey of the present scene), says:—

' In all which time you and your husband Grey  
 Were factious for the house of Lancaster;  
 (And, Rivers, so were you:)—was not your husband  
 In Margaret's battle at Saint Albans slain?

Malone says that this circumstance, among numerous others, proves incontestably that Shakspeare was not the original author of this and the preceding play.

\* A very lively and sprightly dialogue; the reciprocation is quicker than is common in Shakspeare.—Johnson.

\* *K. Edw.* How many children hast thou, widow? tell me.

*Clar.* I think, he means to beg a child of her.

[*Aside.*]

*Glo.* Nay, whip me then; he'll rather give her two.

[*Aside.*]

*L. Grey.* Three, my most gracious lord.

*Glo.* You shall have four, if you'll be rul'd by him.

[*Aside.*]

\* *K. Edw.* Twere pity, they should lose their father's land.

*L. Grey.* Be pitiful, dread lord, and grant it then.

*K. Edw.* Lords, give us leave; I'll try this widow's wit.

*Glo.* Ay, good leave<sup>3</sup> have you; for you will have leave,

\* Till youth take leave, and leave you to the crutch.

[*GLOSTER and CLARENCE retire to the other side.*]

\* *K. Edw.* Now tell me, madam, do you love your children?

\* *L. Grey.* Ay, full as dearly as I love myself.

\* *K. Edw.* And would you not do much, to do them good?

\* *L. Grey.* To do them good, I would sustain some harm.

\* *K. Edw.* Then get your husband's lands, to do them good.

\* *L. Grey.* Therefore I came unto your majesty.

*K. Edw.* I'll tell you how these lands are to be got.

\* *L. Grey.* So shall you bind me to your highness' service.

\* *K. Edw.* What service wilt thou do me, if I give them?

<sup>3</sup> This phrase implies readiness of assent.

- \* *L. Grey.* What you command, that rests in me to do.
- \* *K. Edw.* But you will take exceptions to my boon.
- \* *L. Grey.* No, gracious lord, except I cannot do it.
- \* *K. Edw.* Ay, but thou canst do what I mean to ask.
- \* *L. Grey.* Why, then I will do what your grace commands.
- \* *Glo.* He plies her hard; and much rain wears the marble. [Aside.]
- \* *Clar.* As red as fire! nay, then her wax must melt. [Aside.]
- L. Grey.* Why stops my lord? shall I not hear my task?
- K. Edw.* An easy task; 'tis but to love a king.
- L. Grey.* That's soon perform'd, because I am a subject.
- K. Edw.* Why then, thy husband's lands I freely give thee.
- L. Grey.* I take my leave with many thousand thanks.
- Glo.* The match is made; she seals it with a curt'sy.
- \* *K. Edw.* But stay thee, 'tis the fruits of love I mean.
- \* *L. Grey.* The fruits of love I mean, my loving liege.
- \* *K. Edw.* Ay, but I fear me, in another sense. What love, think'st thou, I sue so much to get?
- \* *L. Grey.* My love till death, my humble thanks, my prayers;
- \* That love, which virtue begs, and virtue grants.
- K. Edw.* No, by my troth, I did not mean such love.

\* *L. Grey.* Why, then you mean not as I thought you did.

\* *K. Edw.* But now you partly may perceive my mind.

\* *L. Grey.* My mind will never grant what I perceive

\* Your highness aims at, if I aim aright.

*K. Edw.* To tell thee plain, I aim to lie with thee.

\* *L. Grey.* To tell you plain, I had rather lie in prison.

*K. Edw.* Why, then thou shalt not have thy husband's lands.

*L. Grey.* Why, then mine honesty shall be my dower;

For by that loss I will not purchase them.

\* *K. Edw.* Therein thou wrong'st thy children mightily.

*L. Grey.* Herein your highness wrongs both them and me.

But, mighty lord, this merry inclination

' Accords not with the sadness <sup>4</sup> of my suit;

Please you dismiss me, either with ay, or no.

*K. Edw.* Ay; if thou wilt say ay, to my request: No; if thou dost say no, to my demand.

*L. Grey.* Then, no, my lord. My suit is at an end.

\* *Glo.* The widow likes him not, she knits her brows. [Aside.]

*Clar.* He is the bluntest wooer in Christendom.

[Aside.]

\* *K. Edw.* [Aside.] Her looks do argue her complete with modesty;

\* Her words do show her wit incomparable;

\* All her perfections challenge sovereignty:

One way, or other, she is for a king;

And she shall be my love, or else my queen.—

Say, that King Edward take thee for his queen?

<sup>4</sup> i. e. seriousness.

*L. Grey.* 'Tis better said than done, my gracious lord:

I am a subject fit to jest withal,  
But far unfit to be a sovereign.

*K. Edw.* Sweet widow, by my state I swear to thee,  
I speak no more than what my soul intends;  
And that is, to enjoy thee for my love.

*L. Grey.* And that is more than I will yield unto:  
' I know I am too mean to be your queen:  
And yet too good to be your concubine.

*K. Edw.* You cavil, widow; I did mean, my queen.

*L. Grey.* Twill grieve your grace, my sons should call you—father.

*K. Edw.* No more, than when thy daughters call thee mother.

Thou art a widow, and thou hast some children;  
And, by God's mother, I, being but a bachelor,  
Have other some: why, 'tis a happy thing  
To be the father unto many sons.

' Answer no more, for thou shalt be my queen.

*Glo.* The ghostly father now hath done his shrift.

[*Aside.*]

*Clar.* When he was made a shriver, 'twas for shift.

[*Aside.*]

*K. Edw.* Brothers, you muse what chat we two have had.

\* *Glo.* The widow likes it not, for she looks very sad.

*K. Edw.* You'd think it strange if I should marry her.

*Clar.* To whom, my lord?

*K. Edw.* Why, Clarence, to myself.

*Glo.* That would be ten days' wonder, at the least.

*Clar.* That's a day longer than a wonder lasts.

\* *Glo.* By so much is the wonder in extremes.

*K. Edw.* Well, jest on, brothers : I can tell you both,

Her suit is granted for her husband's lands.

*Enter a Nobleman.*

*Nob.* My gracious lord, Henry your foe is taken,  
And brought your prisoner to your palace gate.

*K. Edw.* See, that he be convey'd unto the Tower :—

‘ And go we, brothers, to the man that took him,  
‘ To question of his apprehension.—  
‘ Widow, go you along ;—Lords, use her honourable.

[*Exeunt KING EDWARD, LADY GREY,  
CLARENCE, and Lord.*

*Glo.* Ay, Edward will use women honourably.  
Would, he were wasted, marrow, bones, and all,  
That from his loins no hopeful branch may spring,  
To cross me from the golden time I look for !  
And yet, between my soul's desire and me  
\*(The justful Edward's title buried)  
Is Clarence, Henry, and his son young Edward,  
And all the unlook'd-for issue of their bodies,  
To take their rooms, ere I can place myself:  
A cold premeditation for my purpose !  
\* Why, then I do but dream on sovereignty ;  
\* Like one that stands upon a promontory,  
\* And spies a far-off shore where he would tread,  
\* Wishing his foot were equal with his eye ;  
\* And chides the sea that sunders him from thence,  
\* Saying—he'll lade it dry to have his way :  
\* So do I wish the crown, being so far off ;  
\* And so I chide the means that keep me from it ;  
\* And so I say—I'll cut the causes off,  
\* Flattering me with impossibilities.—  
\* My eye's too quick, my heart o'erweens too much,  
\* Unless my hand and strength could equal them.

\* Well, say there is no kingdom then for Richard;  
\* What other pleasure can the world afford?  
‘ I’ll make my heaven in a lady’s lap,  
‘ And deck my body in gay ornaments,  
And witch sweet ladies with my words and looks.  
‘ O miserable thought! and more unlikely,  
‘ Than to accomplish twenty golden crowns!  
Why, love forswore me in my mother’s womb:  
‘ And, for I should not deal in her soft laws  
‘ She did corrupt frail nature with some bribe  
‘ To shrink mine arm up like a wither’d shrub;  
‘ To make an envious mountain on my back,  
Where sits deformity to mock my body;  
‘ To shape my legs of an unequal size;  
\* To disproportion me in every part,  
\* Like to a chaos, or an unlick’d bear-whelp<sup>5</sup>,  
\* That carries no impression like the dam.  
And am I then a man to be belov’d?  
‘ O, monstrous fault, to harbour such a thought!  
\* Then, since this earth affords no joy to me,  
\* But to command, to check, to o’erbear such  
\* As are of better person than myself<sup>6</sup>,  
\* I’ll make my heaven—to dream upon the crown;  
\* And, whilst I live, to account this world but hell,  
\* Until my misshap’d trunk that bears this head,

<sup>5</sup> It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of flesh, which she licks into the form of bears. It is now well known that the whelps of bears are produced in the same state with those of other animals.—Johnson.

<sup>6</sup> Richard speaks here the language of nature. Whoever is stigmatized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority those advantages which he feels himself to want. Bacon remarks that the deformed are commonly daring; and it is almost proverbially observed that they are ill natured. The truth is that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt.—Johnson.

\* Be round impaled<sup>7</sup> with a glorious crown.  
 \* And yet I know not how to get the crown,  
 \* For many lives stand between me and home :  
 \* And I,—like one lost in a thorny wood,  
 \* That rents the thorns, and is rent with the thorns ;  
 \* Seeking a way, and straying from the way ;  
 \* Not knowing how to find the open air,  
 \* But toiling desperately to find it out,—  
 \* Torment myself to catch the English crown :  
 \* And from that torment I will free myself,  
 \* Or hew my way out with a bloody axe.

Why, I can smile, and murder while I smile ;  
 ‘ And cry, content, to that which grieves my heart ;  
 \* And wet my cheeks with artificial tears,  
 \* And frame my face to all occasions.  
 \* I’ll drown more sailors than the mermaid shall ;  
 \* I’ll slay more gazers than the basilisk ;  
 \* I’ll play the orator as well as Nestor,  
 \* Deceive more slyly than Ulysses could,  
 \* And, like a Sinon, take another Troy ;  
 I can add colours to the cameleon ;  
 ‘ Change shapes, with Proteus, for advantages,  
 ‘ And set the murd’rous Machiavel<sup>8</sup> to school.  
 Can I do this, and cannot get a crown ?  
 ‘ Tut ! were it further off, I’ll pluck it down. [Exit.]

<sup>7</sup> i.e. encircled. Steevens would read with Hanmer :—

‘ Until my head that this misshap’d trunk bears.’

Otherwise, he observes, the trunk that bears the head is to be encircled with the crown, and not the head itself.

<sup>8</sup> The old play reads with more propriety :—

‘ And set the aspiring Cataline to school.’

By which the anachronism is also avoided. Machiavel is mentioned in various books of the poet’s age as the great exemplar of profound politicians. An amusing instance of the odium attached to his name is to be found in Gill’s *Logonomia Anglica*, 1621 :—‘Et ne semper Sidneios loquamus, audi epilogum fabule

## SCENE III.

France. *A Room in the Palace.*

*Flourish. Enter LEWIS, the French King, and LADY BONA, attended; the King takes his State. Then enter QUEEN MARGARET, PRINCE EDWARD her Son, and the EARL of OXFORD.*

- \* *K. Lew.* Fair queen of England, worthy Margaret, [Rising.]
- \* Sit down with us; it ill befits thy state,
- \* And birth, that thou should'st stand, while Lewis doth sit.
- \* *Q. Mar.* No, mighty king of France; now Margaret
- \* Must strike her sail, and learn awhile to serve,
- \* Where kings command. I was, I must confess,
- \* Great Albion's queen in former golden days:
- \* But now mischance hath trod my title down,
- \* And with dishonour laid me on the ground;
- \* Where I must take like seat unto my fortune,
- \* And to my humble seat conform myself.
- \* *K. Lew.* Why, say, fair queen, whence springs this deep despair?
- \* \* *Q. Mar.* From such a cause as fills mine eyes with tears,
- \* And stops my tongue, while heart is drown'd in cares.

quam docuit Boreali dialecto poeta, titulumque fuit reus Machiavellus:—

‘ Machil iz hanged  
And brenned iz his buks:  
Though Machil iz hanged  
Yet he iz not wranged,  
The Di’el haz him fanged  
In his cruked cluks.’

- \* *K. Lew.* Whate'er it be, be thou still like thyself,
- \* And sit thee by our side: yield not thy neck  
[Seats her by him.]
- \* To fortune's yoke, but let thy dauntless mind
- \* Still ride in triumph over all mischance.
- \* Be plain, Queen Margaret, and tell thy grief;
- \* It shall be eas'd, if France can yield relief.
- \* *Q. Mar.* Those gracious words revive my drooping thoughts,
- \* And give my tongue-tied sorrows leave to speak.
- \* Now, therefore, be it known to noble Lewis,—
- \* That Henry, sole possessor of my love,
- \* Is, of a king, become a banish'd man,
- \* And forc'd to live in Scotland a forlorn;
- \* While proud ambitious Edward, duke of York,
- \* Usurps the regal title, and the seat
- \* Of England's true anointed lawful king.
- \* This is the cause, that I, poor Margaret,—
- \* With this my son, Prince Edward, Henry's heir,—
- \* Am come to crave thy just and lawful aid;
- \* And, if thou fail us, all our hope is done:
- \* Scotland hath will to help, but cannot help;
- \* Our people and our peers are both misled,
- \* Our treasure seiz'd, our soldiers put to flight,
- \* And, as thou seest, ourselves in heavy plight.
- \* *K. Lew.* Renowned queen, with patience calm the storm,
- \* While we bethink a means to break it off.
- \* *Q. Mar.* The more we stay, the stronger grows our foe.
- \* *K. Lew.* The more I stay, the more I'll succour thee.
- \* *Q. Mar.* O, but impatience waiteth on true sorrow:
- \* And see, where comes the breeder of my sorrow.

*Enter WARWICK<sup>1</sup>, attended.*

' *K. Lew.* What's he, approacheth boldly to our presence?

*Q. Mar.* Our earl of Warwick, Edward's greatest friend.

*K. Lew.* Welcome, brave Warwick ! What brings thee to France ?

[*Descending from his State, Queen MARGARET rises.*

\* *Q. Mar.* Ay, now begins a second storm to rise ; \* For this is he that moves both wind and tide.

' *War.* From worthy Edward, king of Albion, My lord and sovereign, and thy vowed friend, I come,—in kindness, and unfeigned love,— First, to do greetings to thy royal person ; And, then, to crave a league of amity ; And, lastly, to confirm that amity With nuptial knot, if thou vouchsafe to grant That virtuous Lady Bona, thy fair sister, To England's king in lawful marriage.

<sup>1</sup> This nobleman's embassy and commission, the insult he receives by the king's hasty marriage, and his consequent resolution to avenge it, with the capture, imprisonment, and escape of the king, Shakspere found in Hall and Holinshed ; but later as well as earlier writers of better authority incline us to discredit the whole ; and to refer the rupture between the king and his political creator to other causes. Perhaps we need seek no further than that jealousy and ingratitude which is but too often experienced in those who are under great obligations—too great to be discharged. There needs no other proof how little our common histories are to be depended on than this fabulous story of Warwick and the Lady Bona. The king was privately married to the Lady Elizabeth Widville, in 1463, and in February, 1465, Warwick actually stood sponsor to the Princess Elizabeth, their first child. It should seem from the Annales of W. of Wyrester that no open rupture had taken place between the king and Warwick up to the beginning of November, 1468 ; at least nothing appears to the contrary in that historian, whose work is unfortunately defective from that period.

‘ *Q. Mar.* If that go forward, Henry’s hope is done<sup>2</sup>.

*War.* And, gracious madam, [*To BONA*], in our king’s behalf,

‘ I am commanded, with your leave and favour,  
Humbly to kiss your hand, and with my tongue  
To tell the passion of my sovereign’s heart;  
Where fame, late entering at his heedful ears,  
Hath plac’d thy beauty’s image, and thy virtue.

*Q. Mar.* King Lewis,—and Lady Bona,—hear me speak,

‘ Before you answer Warwick. His demand  
\* Springs not from Edward’s well meant honest love,  
\* But from deceit, bred by necessity;  
\* For how can tyrants safely govern home,  
\* Unless abroad they purchase great alliance?  
\* To prove him tyrant, this reason may suffice,—  
\* That Henry liveth still: but were he dead,  
\* Yet here Prince Edward stands, King Henry’s son.  
\* Look therefore, Lewis, that by this league and marriage  
\* Thou draw not on thy danger and dishonour:  
\* For though usurpers sway the rule awhile,  
\* Yet heavens are just, and time suppresseth wrongs.

*War.* Injurious Margaret!

*Prince.* And why not queen?

*War.* Because thy father Henry did usurp;  
And thou no more art prince, than she is queen.

*Oxf.* Then Warwick disannuls great John of Gaunt,  
Which did subdue the greatest part of Spain;  
And, after John of Gaunt, Henry the Fourth,  
‘ Whose wisdom was a mirror to the wisest;  
And, after that wise prince, Henry the Fifth,  
Who by his prowess conquered all France:  
From these our Henry lineally descends.

<sup>2</sup> There is nearly the same line in a former speech of Margaret. It is found in its present situation alone in the old play.

*War.* Oxford, how haps it, in this smooth discourse,  
 You told not, how Henry the Sixth hath lost  
 All that which Henry the Fifth had gotten?  
 Methinks, these peers of France should smile at that.  
 But for the rest,—You tell a pedigree  
 Of threescore and two years; a silly time  
 To make prescription for a kingdom's worth.

‘*Oxf.* Why, Warwick, canst thou speak against  
 thy liege,  
 ‘ Whom thou obey'dst thirty and six years,  
 And not bewray thy treason with a blush?

*War.* Can Oxford, that did ever fence the right,  
 Now buckler falsehood with a pedigree?  
 For shame, leave Henry, and call Edward king.

‘*Oxf.* Call him my king, by whose injurious doom  
 ‘ My elder brother, the Lord Aubrey Vere,  
 Was done to death? and more than so, my father,  
 Even in the downfall of his mellow'd years,  
 ‘ When nature brought him to the door of death<sup>3</sup>?  
 No, Warwick, no; while life upholds this arm,  
 This arm upholds the house of Lancaster.

*War.* And I the house of York.

*K. Lew.* Queen Margaret, Prince Edward, and  
 Oxford,

‘ Vouchsafe, at our request, to stand aside,  
 ‘ While I use further conference with Warwick.

\* *Q. Mar.* Heaven grant, that Warwick's words  
 bewitch him not!

[*Retiring with the Prince and OXFORD.*

‘ *K. Lew.* Now, Warwick, tell me, even upon thy  
 conscience,  
 ‘ Is Edward your true king? for I were loath  
 ‘ To link with him that were not lawful chosen.

<sup>3</sup> This passage unavoidably brings to mind that admirable image of old age in Sackville's Induction to the Mirror for Magistrates:—

‘ His withered fist still knocking at death's door.’

*War.* Thereon I pawn my credit and mine honour.

*K. Lew.* But is he gracious in the people's eye?

*War.* The more, that Henry was unfortunate<sup>4</sup>.

*K. Lew.* Then further,—all dissembling set aside,

\* Tell me for truth the measure of his love

\* Unto our sister Bona.

*War.* Such it seems,

As may beseem a monarch like himself.

Myself have often heard him say, and swear,—

That this his love was an eternal plant<sup>5</sup>;

Whereof the root was fix'd in virtue's ground,

The leaves and fruit maintain'd with beauty's sun;

Exempt from envy<sup>6</sup>, but not from disdain,

Unless the Lady Bona quit his pain.

*K. Lew.* Now, sister, let us hear your first resolve.

*Bona.* Your grant, or your denial, shall be mine:—

Yet I confess, [To WAR.] that often ere this day,

When I have heard your king's desert recounted,

Mine ear hath tempted judgment to desire.

\* *K. Lew.* Then, Warwick, thus,—Our sister shall be Edward's;

\* And now forthwith shall articles be drawn

\* Touching the jointure that your king must make,

\* Which with her dowry shall be counterpois'd:—

Draw near, queen Margaret; and be a witness,

That Bona shall be wife to the English king.

*Prince.* To Edward, but not to the English king.

\* *Q. Mar.* Deceitful Warwick! it was thy device

\* By this alliance to make void my suit;

\* Before thy coming, Lewis was Henry's friend.

<sup>4</sup> He means 'that Henry was unsuccessful in war,' having lost his dominions in France, &c.

<sup>5</sup> In the language of Shakspeare's time, by an *eternal* plant was meant what we now call a perennial one.

<sup>6</sup> Steevens thinks that *envy* in this place, as in many others, is put for *malice* or *hatred*. His situation places him above these, though it cannot secure him from female disdain.

- \* *K. Lew.* And still is friend to him and Margaret;
- \* But if your title to the crown be weak,—
- \* As may appear by Edward's good success,—
- \* Then 'tis but reason, that I be releas'd
- \* From giving aid, which late I promis'd.
- \* Yet shall you have all kindness at my hand.
- \* That your estate requires, and mine can yield.

*War.* Henry now lives in Scotland, at his ease:  
Where haying nothing, nothing he can lose.  
And as for you yourself, our *quondam* queen,—  
You have a father able to maintain you<sup>7</sup>;—  
And better 'twere, you troubled him than France.

- \* *Q. Mar.* Peace, impudent and shameless Warwick, peace;
- \* Proud setter-up and puller-down of kings<sup>8</sup>!
- \* I will not hence, till with my talk and tears,
- \* Both full of truth, I make King Lewis behold
- \* Thy sly conveyance<sup>9</sup>, and thy lord's false love;
- \* For both of you are birds of self-same feather.

[A Horn sounded within.]

*K. Lew.* Warwick, this is some post to us, or thee.

### Enter a Messenger.

*Mess.* My lord ambassador, these letters are for you;  
Sent from your brother, Marquis Montague.  
These from our king unto your majesty.—  
And, madam, these for you; from whom I know not.

[To MARGARET. *They all read their Letters.*

<sup>7</sup> Johnson is inclined to think this ironical. The poverty of Margaret's father being a frequent topic of reproach.

<sup>8</sup> The queen here applies to Warwick the very words that King Edward, p. 265, addresses to the Deity. It seems doubtful whether these words in the former instance are not in the old play addressed to Warwick also.

<sup>9</sup> *Conveyance* is used for any crafty artifice. The word has already been explained. Vide King Henry VI. Part I. Act i. Sc. 3.

*Oxf.* I like it well, that our fair queen and mistress Smiles at her news, while Warwick frowns at his.

*Prince.* Nay, mark, how Lewis stamps as he were nettled :

\* *I* hope, all's for the best.

\* *K. Lew.* Warwick, what are thy news? and yours, fair queen?

\* *Q. Mar.* Mine, such as fill my heart with unhop'd joys.

*War.* Mine, full of sorrow and heart's discontent.

*K. Lew.* What! has your king married the Lady Grey?

\* And now, to sooth<sup>10</sup> your forgery and his,

\* Sends me a paper to persuade me patience?

\* Is this the alliance that he seeks with France?

\* Dare he presume to scorn us in this manner?

\* *Q. Mar.* I told your majesty as much before:

This proveth Edward's love, and Warwick's honesty.

*War.* King Lewis, I here protest,—in sight of heaven,

And by the hope I have of heavenly bliss,—

That I am clear from this misdeed of Edward's;

No more my king, for he dishonours me;

But most himself, if he could see his shame,—

Did I forget, that by the house of York

My father came untimely to his death?

Did I let pass the abuse done to my niece<sup>11</sup>?

Did I impale him with the regal crown?

Did I put Henry from his native right;

<sup>10</sup> To sooth, in ancient language, was ‘to countenance a falsehood or forged tale, to uphold one in his talke, and affirme it to be true which he speaketh.’ BARET. Malone blunders strangely, taking to sooth in its modern acceptation of to soften.

<sup>11</sup> ‘King Edward did attempt a thing once in the earle's house, which was much against the earle's honestie (whether he wþould have deflowered his daughter or his niece, the certaintie was not for both their honours revealed), for surely such a thing was attempted by King Edward.’ Holinshed, p. 668.

‘ And am I guerdon’d<sup>12</sup> at the last with shame ?  
 \* Shame on himself ! for my desert is honour.  
 \* And, to repair my honour lost for him,  
 \* I here renounce him, and return to Henry :  
 ‘ My noble queen, let former grudges pass,  
 And henceforth I am thy true servitor ;  
 I will revenge his wrong to Lady Bona,  
 And replant Henry in his former state.

‘ *Q. Mar.* Warwick, these words have turn’d my  
 hate to love ;  
 ‘ And I forgive and quite forget old faults,  
 ‘ And joy that thou becom’st King Henry’s friend.

*War.* So much his friend, ay, his unfeigned friend,  
 That, if King Lewis vouchsafe to furnish us  
 With some few bands of chosen soldiers,  
 I’ll undertake to land them on our coast,  
 And force the tyrant from his seat by war.

‘ Tis not his new-made bride shall succour him :

\* And as for Clarence,—as my letters tell me,

\* He’s very likely now to fall from him ;

\* For matching more for wanton lust than honour,

\* Or than for strength and safety of our country.

\* *Bona.* Dear brother, how shall Bona be reveng’d,

\* But by thy help to this distressed queen ?

\* *Q. Mar.* Renowned prince, how shall poor Henry  
 live,

\* Unless thou rescue him from foul despair ?

\* *Bona.* My quarrel, and this English queen’s,  
 are one.

\* *War.* And mine, fair Lady Bona, joins with yours.

\* *K. Lew.* And mine with hers, and thine, and  
 Margaret’s.

Therefore, at last, I firmly am resolv’d,  
 You shall have aid.

\* *Q. Mar.* Let me give humble thanks for all at  
 once.

<sup>12</sup> Rewarded.

*K. Lew.* Then England's messenger, return in post;  
And tell false Edward, thy supposed king,—  
That Lewis of France is sending over maskers,  
To revel it with him and his new bride:

\* Thou seest what's past, go fear<sup>13</sup> thy king withal.

*Bona.* Tell him, In hope he'll prove a widower  
shortly,  
I'll wear the willow garland for his sake.

*Q. Mar.* Tell him, My mourning weeds are laid  
aside,  
And I am ready to put armour on.

*War.* Tell him from me, That he hath done me  
wrong;  
And therefore I'll uncrown him, ere't be long.  
There's thy reward; be gone<sup>14</sup>. [Exit Mess.

*K. Lew.* But, Warwick, thou,  
And Oxford, with five thousand men,  
Shall cross the seas, and bid false Edward battle:  
\* And, as occasion serves, this noble queen  
\* And prince shall follow with a fresh supply.  
‘ Yet, ere thou go, but answer me one doubt;—  
‘ What pledge have we of thy firm loyalty ?

*War.* This shall assure my constant loyalty:—  
That if our queen and this young prince agree,  
I'll join mine eldest daughter<sup>15</sup>, and my joy,  
To him forthwith in holy wedlock bands.

‘ *Q. Mar.* Yes, I agree, and thank you for your  
motion:—

<sup>13</sup> Fright.

<sup>14</sup> Here we are to suppose that, according to ancient custom, Warwick makes a present to the herald or messenger, who in the old play is called a *Post*. See note on King Henry V. Act iii. Sc. vii.

<sup>15</sup> This is a departure from the truth of history, for Edward prince of Wales was married to Anne, second daughter of the earl of Warwick. In fact Isabella, his eldest daughter, was married to Clarence in 1468. There is however no inconsistence in the present proposal, for at the time represented, when War-

- ‘ Son Edward, she is fair and virtuous,
- ‘ Therefore delay not, give thy hand to Warwick;
- ‘ And, with thy hand, thy faith irrevocable,
- ‘ That only Warwick’s daughter shall be thine.
- \* *Prince.* Yes, I accept her, for she well deserves it;
- \* And here, to pledge my vow, I give my hand.  
[*He gives his hand to Warwick.*
- ‘ *K. Lew.* Why stay we now? These soldiers shall be levied,
- ‘ And thou, Lord Bourbon, our high admiral,
- ‘ Shall waft them over with our royal fleet.—
- ‘ I long, till Edward fall by war’s mischance,
- ‘ For mocking marriage with a dame of France.

[*Exeunt all but Warwick.*

*War.* I came from Edward as ambassador,  
But I return his sworn and mortal foe:  
Matter of marriage was the charge he gave me,  
But dreadful war shall answer his demand.  
Had he none else to make a stale<sup>16</sup>, but me?  
Then none but I shall turn his jest to sorrow.  
I was the chief that rais’d him to the crown,  
And I’ll be chief to bring him down again:  
Not that I pity Henry’s misery,  
But seek revenge on Edward’s mockery. [Exit.

wick was in France, neither of his daughters were married. Shakspeare has here again followed the old play. In King Richard III. he has properly represented Lady Anne, the widow of Edward prince of Wales, as the youngest daughter of Warwick.

<sup>16</sup> A *stale* here means a *stalking horse*, a *pretence*.

## ACT. IV.

SCENE I. London. *A Room in the Palace.*

*Enter GLOSTER, CLARENCE, SOMERSET, MONTAGUE, and Others.*

- ‘ *Glo.* Now tell me, brother Clarence, what think you
- ‘ Of this new marriage with the Lady Grey?
- \* Hath not our brother made a worthy choice?
- \* *Clar.* Alas, you know, ‘tis far from hence to France;
- \* How could he stay till Warwick made return?
- \* *Som.* My lords, forbear this talk; here comes the king.

*Flourish. Enter KING EDWARD, attended; LADY GREY, as Queen; PEMBROKE, STAFFORD, HASTINGS, and Others.*

- \* *Glo.* And his well chosen bride.
- \* *Clar.* I mind to tell him plainly what I think.
- \* *K. Edw.* Now, brother of Clarence, how like you our choice,
- ‘ That you stand pensive, as half malcontent?
- \* *Clar.* As well as Lewis of France, or the earl of Warwick;

Which are so weak of courage, and in judgment,  
That they’ll take no offence at our abuse.

- \* *K. Edw.* Suppose, they take offence without a cause,
- ‘ They are but Lewis and Warwick; I am Edward,
- ‘ Your king and Warwick’s, and must have my will.

- ‘ *Glo.* And you shall have your will, because our king:
- ‘ Yet hasty marriage seldom proveth well.
- K. Edw.* Yea, brother Richard, are you offended too?
- ‘ *Glo.* Not I:
- ‘ No; God forbid, that I should wish them sever’d
- ‘ Whom God hath join’d together: ay, and ’twere pity, To sunder them that yoke so well together.
- ‘ *K. Edw.* Setting your scorns, and your mislike, aside,
- ‘ Tell me some reason, why the Lady Grey
- ‘ Should not become my wife, and England’s queen:—
- ‘ And you too, Somerset, and Montague,
- ‘ Speak freely what you think.
- ‘ *Cla.* Then this is my opinion,—that King Lewis
- ‘ Becomes your enemy, for mocking him
- ‘ About the marriage of the Lady Bona.
- ‘ *Glo.* And Warwick, doing what you gave in charge,
- ‘ Is now dishonoured by this new marriage.
- ‘ *K. Edw.* What, if both Lewis and Warwick be appeas’d,
- ‘ By such invention as I can devise?
- Mont.* Yet to have join’d with France in such alliance,  
Would more have strengthen’d this our commonwealth
- ‘ Against foreign storms, than any home bred marriage.
- ‘ *Hast.* Why, knows not Montague, that of itself
- ‘ England is safe, if true within itself<sup>1</sup>?
- \* *Mont.* Yes; but the safer, when ’tis back’d with France.
- \* *Hast.* Tis better using France, than trusting France:

<sup>1</sup> See King John, note on the final speech.

- \* Let us be back'd with God, and with the seas<sup>2</sup>,
- \* Which he hath given for fence impregnable,
- \* And with their helps only defend ourselves;
- \* In them, and in ourselves, our safety lies.

*Clar.* For this one speech, Lord Hastings well deserves

- ' To have the heir of the Lord Hungerford.

' *K. Edw.* Ay, what of that? it was my will, and grant;

- \* And, for this once, my will shall stand for law.

' *Glo.* And yet, methinks your grace hath not done well,

- ' To give the heir and daughter of Lord Scales

- ' Unto the brother of your loving bride;

- ' She better would have fitted me, or Clarence:

- ' But in your bride you bury brotherhood.

' *Clar.* Or else you would not have bestow'd the heir<sup>3</sup>

- ' Of the Lord Bonville on your new wife's son,

- ' And leave your brothers to go speed elsewhere.

*K. Edw.* Alas, poor Clarence! is it for a wife,

- ' That thou art malcontent? I will provide thee.

' *Clar.* In choosing for yourself, you show'd your judgment;

- ' Which being shallow, you shall give me leave

- ' To play the broker in mine own behalf;

- ' And to that end, I shortly mind to leave you.

' *K. Edw.* Leave me, or tarry, Edward will be king,

- ' And not be tied unto his brother's will.

<sup>2</sup> This has been the advice of every man who in any age understood and favoured the interest of England. JOHNSON.

<sup>3</sup> Until the Restoration minors coming into possession of great estates were in the wardship of the king, who bestowed them on his favourites, or in other words gave them up to plunder, and afterwards disposed of them in marriage as he pleased. I know not (says Johnson) when liberty gained more than by the abolition of the court of wards.

‘ *Q. Eliz.* My lords, before it pleased his majesty  
 ‘ To raise my state to title of a queen,  
 ‘ Do me but right, and you must all confess  
 ‘ That I was not ignoble of descent<sup>4</sup>,  
 \* And meaner than myself have had like fortune.  
 \* But as this title honours me and mine,  
 \* So your dislikes, to whom I would be pleasing,  
 \* Do cloud my joys with danger and with sorrow.

‘ *K. Edw.* My love, forbear to fawn upon their  
 frowns :  
 ‘ What danger, or what sorrow can befall thee,  
 ‘ So long as Edward is thy constant friend,  
 ‘ And their true sovereign, whom they must obey ?  
 ‘ Nay, whom they shall obey, and love thee too,  
 ‘ Unless they seek for hatred at my hands :  
 ‘ Which if they do, yet will I keep thee safe,  
 ‘ And they shall feel the vengeance of my wrath.  
 \* *Glo.* I hear, yet say not much, but think the  
 more. [Aside.]

*Enter a Messenger.*

‘ *K. Edw.* Now, messenger, what letters, or what  
 news,  
 From France ?  
 ‘ *Mess.* My sovereign liege, no letters ; and few  
 words,  
 ‘ But such as I, without your special pardon,  
 Dare not relate.  
 ‘ *K. Edw.* Go to, we pardon thee : therefore, in  
 brief,  
 ‘ Tell me their words as near as thou canst guess them.  
 ‘ What answer makes King Lewis unto our letters ?

<sup>4</sup> Her father was Sir Richard Widville, Knight, afterwards earl of Rivers; her mother Jaqueline, duchess dowager of Bedford, who was daughter of Peter of Luxemburg, earl of St. Paul, and widow of John duke of Bedford, brother to King Henry V.

*Mess.* At my depart, these were his very words ;  
*Go tell false Edward, thy supposed king,—*  
*That Lewis of France is sending over maskers,*  
*To revel it with him and his new bride.*

*K. Edw.* Is Lewis so brave ? belike, he thinks me Henry.

‘ But what said Lady Bona to my marriage ?

*Mess.* These were her words, utter'd with mild disdain ;

*Tell him, in hope he'll prove a widower shortly,*  
*I'll wear the willow garland for his sake.*

*K. Edw.* I blame not her, she could say little less ;  
 ‘ She had the wrong. But what said Henry's queen ?  
 ‘ For I have heard, that she was there in place<sup>5</sup>.

*Mess.* *Tell him, quoth she, my mourning weeds are done*<sup>6</sup>,

*And I am ready to put armour on.*

‘ *K. Edw.* Belike, she minds to play the Amazon :  
 But what said Warwick to these injuries ?

‘ *Mess.* He, more incens'd against your majesty  
 ‘ Than all the rest, discharg'd me with these words ;  
*Tell him from me, that he hath done me wrong,*  
*And therefore I'll uncrown him, ere't be long.*

*K. Edw.* Ha ! durst the traitor breathe out so proud words ?

‘ Well, I will arm me, being thus forewarn'd :  
 ‘ They shall have wars, and pay for their presumption.  
 ‘ But say, is Warwick friends with Margaret ?

*Mess.* Ay, gracious sovereign ; they are so link'd in friendship,  
 ‘ That young Prince Edward marries Warwick's daughter.

<sup>5</sup> *In place* signifies there *present*. The expression is of frequent occurrence in old English writers. It is from the French *en place*.

<sup>6</sup> i. e. my mourning is ended.

*Clar.* Belike, the elder; Clarence will have the younger<sup>7</sup>.

- \* Now, brother king, farewell, and sit you fast,
- \* For I will hence to Warwick's other daughter;
- \* That though I want a kingdom, yet in marriage
- \* I may not prove inferior to yourself.—

You, that love me and Warwick, follow me<sup>8</sup>.

[Exit CLARENCE, and SOMERSET follows.]

\* *Glo.* Not I:

- \* My thoughts aim at a further matter; I
- \* Stay not for love of Edward, but the crown.

[Aside.]

*K. Edw.* Clarence and Somerset both gone to Warwick!

- \* Yet am I arm'd against the worst can happen;
- \* And haste is needful in this desperate case.—
- ‘ Pembroke, and Stafford, you in our behalf
- ‘ Go levy men, and make prepare for war;
- ‘ They are already, or quickly will be landed:
- ‘ Myself in person will straight follow you.

[Exeunt PEMBROKE and STAFFORD.]

- ‘ But, ere I go, Hastings,—and Montague,—
- ‘ Resolve my doubt. You twain, of all the rest,
- ‘ Are near to Warwick, by blood, and by alliance:
- ‘ Tell me, if you love Warwick more than me?
- ‘ If it be so, then both depart to him;

<sup>7</sup> This is consonant with the former passage of this play, though at variance with what really happened. See note 14, on p. 296.

<sup>8</sup> Johnson has remarked upon the actual improbability of Clarence making this speech in the king's hearing. Shakspeare followed the old play, where this line is also found. When the earl of Essex attempted to raise a rebellion in the city, with a design, as was supposed, to storm the queen's palace, he ran about the streets with his sword drawn, crying out, ‘ They that love me, follow me.’ Shakspeare has a similar line in King Richard III.:—

‘ The rest that love me, rise, and follow me.’

' I rather wish you foes, than hollow friends ;  
 ' But if you mind to hold your true obedience,  
 ' Give me assurance with some friendly vow,  
 ' That I may never have you in suspect.

*Mont.* So God help Montague, as he proves true !

*Hast.* And Hastings, as he favours Edward's cause !

' *K. Edw.* Now, brother Richard, will you stand by us ?

*Glo.* Ay, in despite of all that shall withstand you.

' *K. Edw.* Why so ; then am I sure of victory.

' Now therefore let us hence ; and lose no hour,  
 ' Till we meet Warwick with his foreign power.

[*Exeunt.*

## SCENE II. *A Plain in Warwickshire.*

*Enter WARWICK and OXFORD, with French and other Forces.*

*War.* Trust me, my lord, all hitherto goes well ;  
 The common people by numbers swarm to us.

*Enter CLARENCE and SOMERSET.*

But, see, where Somerset and Clarence come :—  
 Speak suddenly, my lords, are we all friends ?

*Clar.* Fear not that, my lord.

*War.* Then, gentle Clarence, welcome unto Warwick ;

And welcome, Somerset :—I hold it cowardice,  
 To rest mistrustful where a noble heart  
 Hath pawn'd an open hand in sign of love ;  
 Else might I think, that Clarence, Edward's brother,  
 Were but a feigned friend to our proceedings :  
 But welcome, sweet Clarence ; my daughter shall  
 be thine.

And now what rests, but, in night's coverture,

Thy brother being carelessly encamp'd,  
His soldiers lurking in the towns about,  
And but attended by a simple guard,

We may surprise and take him at our pleasure ?  
Our scouts have found the adventure very easy :

- \* That as Ulysses<sup>1</sup>, and stout Diomede,
- \* With sleight and manhood stole to Rhesus' tents,
- \* And brought from thence the Thracian fatal steeds<sup>2</sup>;
- \* So we, well cover'd with the night's black mantle,
- \* At unawares may beat down Edward's guard,
- \* And seize himself; I say not—slaughter him,
- \* For I intend but only to surprise him.—
- \* You, that will follow me to this attempt,
- \* Applaud the name of Henry, with your leader.

[They all cry, Henry !

Why, then, let's on our way in silent sort:

For Warwick and his friends, God and Saint George!

[Exeunt.

### SCENE III. Edward's Camp, near Warwick.

*Enter certain Watchmen, to guard the King's Tent.*

- \* 1 Watch. Come on, my masters, each man take his stand;
- \* The king, by this, is set him down to sleep.
- \* 2 Watch. What, will he not to bed ?
- \* 1 Watch. Why, no : for he hath made a solemn vow
- \* Never to lie and take his natural rest,
- \* Till Warwick, or himself, be quite suppress'd.
- \* 2 Watch. To-morrow then, belike, shall be the day,
- \* If Warwick be so near as men report.

<sup>1</sup> See the tenth book of the Iliad. These circumstances were accessible, however, without reference to Homer in the original.

<sup>2</sup> We are told by some of the writers of the Trojan story, that the capture of these horses was one of the necessary preliminaries of the fate of Troy.

- \* 3 Watch. But say, I pray, what nobleman is that
- \* That with the king here resteth in his tent?
- \* 1 Watch. 'Tis the Lord Hastings, the king's  
chiefest friend.
- \* 3 Watch. O, is it so? But why commands the  
king,
- \* That his chief followers lodge in towns about him,
- \* While he himself keepeth in the cold field?
- \* 2 Watch. 'Tis the more honour, because more  
dangerous.
- \* 3 Watch. Ay; but give me worship and quietness,
- \* I like it better than a dangerous honour<sup>1</sup>.
- \* If Warwick knew in what estate he stands,
- \* 'Tis to be doubted, he would waken him.
- \* 1 Watch. Unless our halberds did shut up his  
passage.
- \* 2 Watch. Ay; wherefore else guard we his royal  
tent,
- \* But to defend his person from night foes?

*Enter WARWICK, CLARENCE, OXFORD, SOMERSET, and Forces.*

- ' War. This is his tent; and see, where stand his  
guard.
  - ' Courage, my masters: honour now, or never!
  - ' But follow me, and Edward shall be ours.
  - 1 Watch. Who goes there?
  - \* 2 Watch. Stay, or thou diest.
- [WARWICK, and the rest, cry all—Warwick!  
Warwick! and set upon the Guard; who  
fly, crying, Arm! Arm! WARWICK, and  
the rest, following them.

<sup>1</sup> This honest watchman's opinion coincides with that of Falstaff. See the First Part of King Henry IV: Act v. Sc. 3.

*The Drum beating, and Trumpets sounding. Re-enter WARWICK, and the rest, bringing the King out in a Gown, sitting in a Chair; GLOSTER and HASTINGS fly.*

‘ Som.                    What are they that fly there ?

‘ War. Richard, and Hastings : let them go, here’s the duke.

K. Edw. The duke ! why, Warwick, when we parted last,

Thou call’dst me king ?

War.                    Ay, but the case is alter’d :

‘ When you disgrac’d me in my embassade,

‘ Then I degraded you from being king,

And come now to create you duke of York.

Alas ! how should you govern any kingdom,

That know not how to use ambassadors ;

Nor how to be contented with one wife ;

Nor how to use your brothers brotherly ;

\* Nor how to study for the people’s welfare ;

Nor how to shrowd yourself from enemies ?

\* K. Edw. Yea, brother of Clarence, art thou here too ?

\* Nay, then I see, that Edward needs must down.—

‘ Yet, Warwick, in despite of all mischance,

‘ Of thee thyself, and all thy complices,

‘ Edward will always bear himself as king :

\* Though fortune’s malice overthrow my state,

\* My mind exceeds the compass of her wheel.

War. Then, for his mind <sup>2</sup>, be Edward England’s king :                    [Takes off his Crown.

But Henry now shall wear the English crown,

\* And be true king indeed ; thou but the shadow.—

‘ My lord of Somerset, at my request,

‘ See that forthwith Duke Edward be convey’d

<sup>2</sup> i. e. in his mind ; as far as his own mind goes.

- ‘ Unto my brother, archbishop of York.  
‘ When I have fought with Pembroke and his fellows,  
‘ I’ll follow you, and tell what answer  
‘ Lewis, and the Lady Bona, send to him:  
Now, for a while, farewell, good duke of York.  
\* *K. Edw.* What fates impose, that men must  
needs abide;  
\* It boots not to resist both wind and tide.

[*Exit KING EDWARD, led out; SOMERSET with him.*

- \* *Oxf.* What now remains, my lords, for us to do,  
\* But march to London with our soldiers?  
*War.* Ay, that’s the first thing that we have to do;  
‘ To free King Henry from imprisonment,  
And see him seated in the regal throne. [*Exeunt.*

#### SCENE IV. London. *A Room in the Palace.*

*Enter QUEEN ELIZABETH and RIVERS.*

- ‘ *Riv.* Madam, what makes you in this sudden  
change?  
‘ *Q. Eliz.* Why, brother Rivers, are you yet to  
learn,  
‘ What late misfortune is befall’n King Edward?  
*Riv.* What, loss of some pitch’d battle against  
Warwick?  
‘ *Q. Eliz.* No, but the loss of his own royal person.  
‘ *Riv.* Then is my sovereign slain?  
‘ *Q. Eliz.* Ay, almost slain, for he is taken prisoner;  
‘ Either betray’d by falsehood of his guard,  
‘ Or by his foe surpris’d at unawares:  
‘ And, as I further have to understand,  
‘ Is new committed to the bishop of York,  
‘ Fell Warwick’s brother, and by that our foe.  
‘ *Riv.* These news, I must confess, are full of grief:  
‘ Yet, gracious madam, bear it as you may:  
‘ Warwick may lose, that now hath won the day.

- \* *Q. Eliz.* Till then, fair hope must hinder life's decay.
- \* And I the rather wean me from despair,
- \* For love of Edward's offspring in my womb :
- \* This is it that makes me bridle passion,
- \* And bear with mildness my misfortune's cross ;
- \* Ay, ay, for this I draw in many a tear,
- \* And stop the rising of blood sucking sighs,
- \* Lest with my sighs or tears I blast or drown
- ‘ King Edward's fruit, true heir to the English crown.
- ‘ *Riv.* But, madam, where is Warwick then become ?
- ‘ *Q. Eliz.* I am informed, that he comes towards London,
- \* To set the crown once more on Henry's head :
- \* Guess thou the rest; King Edward's friends must down.
- ‘ But to prevent the tyrant's violence
- ‘ (For trust not him that hath once broken faith),
- ‘ I'll hence forthwith unto the sanctuary,
- ‘ To save at least the heir of Edward's right;
- ‘ There shall I rest secure from force, and fraud.
- ‘ Come therefore, let us fly, while we may fly ;
- ‘ If Warwick take us, we are sure to die. [*Exeunt.*]

### SCENE V.

*A Park near Middleham Castle in Yorkshire<sup>1</sup>.*

*Enter GLOSTER, HASTINGS, SIR WILLIAM STANLEY, and Others.*

- ‘ *Glo.* Now, my Lord Hastings, and Sir William Stanley,
- ‘ Leave off to wonder why I drew you hither,
- ‘ Into this chiefest thicket of the park.

<sup>1</sup> Shakspeare follows Holinshed in the representation here given of King Edward's capture and imprisonment. The whole, however, is untrue, Edward was never in the hands of Warwick.

‘ Thus stands the case : You know, our king, my brother,  
‘ Is prisoner to the bishop here, at whose hands  
‘ He hath good usage and great liberty ;  
‘ And often, but attended with weak guard,  
‘ Comes hunting this way to disport himself.  
‘ I have advértis’d him by secret means,  
‘ That if, about this hour, he make his way,  
‘ Under the colour of his usual game,  
‘ He shall here find his friends, with horse and men,  
‘ To set him free from his captivity.

*Enter KING EDWARD and a Huntsman:*

‘ *Hunt.* This way, my lord ; for this way lies the game.  
‘ *K. Edw.* Nay, this way, man ; see, where the huntsmen stand.—  
‘ Now, brother of Gloster, Lord Hastings, and the rest,  
‘ Stand you thus close, to steal the bishop’s deer ?  
‘ *Glo.* Brother, the time and case requireth haste ;  
‘ Your horse stands ready at the park corner.  
‘ *K. Edw.* But whither shall we then ?  
‘ *Hast.* To Lynn, my lord : and ship from thence to Flanders.  
‘ *Glo.* Well guess’d, believe me ; for that was my meaning.  
‘ *K. Edw.* Stanley, I will requite thy forwardness.  
\* *Glo.* But wherefore stay we ? ’tis no time to talk.  
‘ *K. Edw.* Huntsman, what say’st thou ? wilt thou go along ?  
‘ *Hunt.* Better do so, than tarry and be hang’d.  
\* *Glo.* Come then, away ; let’s have no more ado.  
‘ *K. Edw.* Bishop, farewell : shield thee from Warwick’s frown ;  
And pray that I may repossess the crown. [ *Exeunt.*

SCENE VI. *A Room in the Tower.*

*Enter KING HENRY, CLARENCE, WARWICK, SOMERSET, young RICHMOND, OXFORD, MONTAGUE, Lieutenant of the Tower, and Attendants.*

\* *K. Hen.* Master lieutenant, now that God and friends

\* Have shaken Edward from the regal seat;

\* And turn'd my captive state to liberty,

\* My fear to hope, my sorrows unto joys;

\* At our enlargement what are thy due fees?

\* *Lieu.* Subjects may challenge nothing of their sovereigns;

\* But, if an humble prayer may prevail,

\* I then crave pardon of your majesty.

\* *K. Hen.* For what, lieutenant? for well using me?

\* Nay, be thou sure, I'll well requite thy kindness,

\* For that it made my imprisonment a pleasure:

\* Ay, such a pleasure as incaged birds

\* Conceive, when, after many moody thoughts,

\* At last, by notes of household harmony,

\* They quite forget their loss of liberty.—

\* But, Warwick, after God, thou set'st me free,

\* And chiefly therefore I thank God, and thee;

\* He was the author, thou the instrument.

\* Therefore, that I may conquer fortune's spite,

\* By living low, where fortune cannot hurt me;

\* And that the people of this blessed land

\* May not be punish'd with my thwarting stars;

\* Warwick, although my head still wear the crown,

\* I here resign my government to thee,

\* For thou art fortunate in all thy deeds.

\* *War.* Your grace hath still been fam'd for virtuous;

\* And now may seem as wise as virtuous,

- \* By spying, and avoiding, fortune's malice,
- \* For few men rightly temper with the stars<sup>1</sup>:
- \* Yet in this one thing let me blame your grace,
- \* For choosing me, when Clarence is in place<sup>2</sup>.
- \* *Clar.* No, Warwick, thou art worthy of the sway,
- \* To whom the heavens, in thy nativity,
- \* Adjudg'd an olive branch, and laurel crown,
- \* As likely to be blest in peace, and war;
- \* And therefore I yield thee my free consent.
- \* *War.* And I choose Clarence only for protector.
- \* *K. Hen.* Warwick, and Clarence, give me both  
your hands:
- \* Now join your hands, and, with your hands, your  
hearts,
- \* That no dissension hinder government:
- \* I make you both protectors of this land;
- \* While I myself will lead a private life,
- \* And in devotion spend my latter days,  
To sin's rebuke, and my Creator's praise.
- War.* What answers Clarence to his sovereign's  
will?
- \* *Clar.* That he consents, if Warwick yield consent:
- \* For on thy fortune I repose myself.
- \* *War.* Why then, though loath, yet must I be  
content:
- \* We'll yoke together, like a double shadow
- \* To Henry's body, and supply his place:
- \* I mean, in bearing weight of government,
- \* While he enjoys the honour, and his ease.
- \* And, Clarence, now then it is more than needful,
- \* Forthwith that Edward be pronounc'd a traitor,
- \* And all his lands and goods be confiscate.

<sup>1</sup> Few men accommodate themselves to their destiny, or adapt themselves to circumstance.

<sup>2</sup> See note 8, p. 348.

*Clar.* What else? and that succession be determin'd.

\* *War.* Ay, therein Clarence shall not wan this part.

\* *K. Hen.* But, with the first of all your chief affairs,

\* Let me entreat (for I command no more)

\* That Margaret your queen, and my son Edward,

\* Be sent for, to return from France with speed :

\* For, till I see them here, by doubtful fear

\* My joy of liberty is half eclips'd.

*Clar.* It shall be done, my sovereign, with all speed.

‘ *K. Hen.* My lord of Somerset, what youth is that,

‘ Of whom you seem to have so tender care ?

‘ *Som.* My liege, it is young Henry, earl of Richmond.

‘ *K. Hen.* Come hither, England's hope : If secret powers [Lays his Hand on his Head.]

‘ Suggest but truth to my divining thoughts,

‘ This pretty lad<sup>3</sup> will prove our country's bliss.

‘ His looks are full of peaceful majesty ;

‘ His head by nature fram'd to wear a crown,

‘ His hand to wield a sceptre ; and himself

‘ Likely, in timé, to bless a regal throne.

<sup>3</sup> This was adopted from Hall by the author of the old play ; Holinshed also copies Hall almost verbatim :—‘ Whom when the king had a good while beheld, he said to such princes as were with him, Lo, surelie this is he, to whom both we and our adversaries, leaving the possession of all things, shall hereafter give roome and place.’ P. 678. Henry earl of Richmond was the son of Edmond earl of Richmond and Margaret, daughter to John the first duke of Somerset. Edmond was half brother to King Henry VI. being the son of that king's mother, Queen Catherine, by her second husband, Owen Tudor. Henry the Seventh, to show his gratitude to Henry VI. for this early presage in his favour, solicited Pope Julius to canonize him a saint ; but either would not pay the price, or, as Bacon supposes, the pope refused lest ‘ as Henry was reputed in the world abroad but for a simple man, the estimation of that kind of honour might be diminished if there were not a distance kept between innocents and saints.’

Make much of him, my lords; for this is he,  
 \* Must help you more than you are hurt by me.

*Enter a Messenger.*

- \* *War.* What news, my friend?
- \* *Mess.* That Edward is escaped from your brother,
- \* And fled, as he hears since, to Burgundy.
- \* *War.* Unsavoury news: But how made he escape?
- \* *Mess.* He was convey'd by Richard duke of Gloster,
- \* And the Lord Hastings, who attended<sup>4</sup> him
- \* In secret ambush on the forest side,
- \* And from the bishop's huntsmen rescued him;
- \* For hunting was his daily exercise.
- \* *War.* My brother was too careless of his charge.—
- \* But let us hence, my sovereign, to provide
- \* A salve for any sore that may betide.

[*Exeunt KING HENRY, WAR. CLAR. Lieut.  
and Attendants.*]

- \* *Som.* My lord, I like not of this flight of Edward's:
- \* For, doubtless, Burgundy will yield him help;
- \* And we shall have more wars, before't be long.
- \* As Henry's late presaging prophecy
- \* Did glad my heart, with hope of this young Richmond;
- \* So doth my heart misgive me, in these conflicts
- \* What may befall him, to his harm, and ours:
- \* Therefore, Lord Oxford, to prevent the worst,
- \* Forthwith we'll send him hence to Britany,
- \* Till storms be past of civil enmity.
- \* *Oxf.* Ay; for if Edward reposess the crown,
- \* 'Tis like, that Richmond with the rest shall down.
- \* *Som.* It shall be so; he shall to Britany.
- \* Come, therefore, let's about it speedily. [*Exeunt.*]

<sup>4</sup> i. e. waited for him.

SCENE VII. *Before York.*

*Enter KING EDWARD, GLOSTER, HASTINGS, and Forces.*

- ‘ *K. Edw.* Now, brother Richard, Lord Hastings, and the rest;
- ‘ Yet thus far fortune maketh us amends,
- ‘ And says—that once more I shall interchange
- ‘ My waner state for Henry’s regal crown.
- ‘ Well have we pass’d, and now repass’d the seas,
- ‘ And brought desir’d help from Burgundy:
- ‘ What then remains, we being thus arriv’d
- ‘ From Ravenspurg haven<sup>1</sup> before the gates of York,
- ‘ But that we enter, as into our dukedom ?
- ‘ *Glo.* The gates made fast!—Brother, I like not this;
- \* For many men, that stumble at the threshold,
- \* Are well foretold—that danger lurks within.
- \* *K. Edw.* Tush, man ! abodelements must not now affright us:
- \* By fair or foul means we must enter in,
- \* For hither will our friends repair to us.
- \* *Hast.* My liege, I’ll knock once more, to summon them.

*Enter, on the Walls, the Mayor of York, and his Brethren.*

- ‘ *May.* My lords, we were forewarned of your coming,
- ‘ And shut the gates for safety of ourselves;
- ‘ For now we owe allegiance unto Henry.
- \* *K. Edw.* But, master mayor, if Henry be your king,
- ‘ Yet Edward, at the least, is duke of York.

<sup>1</sup> In the old play this is written *Raunspurhaven*, we may therefore infer that such was the pronunciation.

‘ *May.* True, my good lord; I know you for no less.

‘ *K. Edw.* Why, and I challenge nothing but my dukedom;

\* As being well content with that alone.

‘ *Glo.* But, when the fox hath once got in his nose,

‘ He’ll soon find means to make the body follow.

[*Aside.*

‘ *Hast.* Why, master mayor, why stand you in a doubt?

Open the gates, we are King Henry’s friends.

‘ *May.* Ay, say you so? the gates shall then be open’d. [*Exeunt from above.*

‘ *Glo.* A wise stout captain, and persuaded soon!

\* *Hast.* The good old man would fain that all were well,

\* So ’twere not ’long of him<sup>2</sup>: but, being enter’d,

\* I doubt not, I, but we shall soon persuade

\* Both him, and all his brothers, unto reason.

*Re-enter the Mayor, and Two Aldermen, below.*

‘ *K. Edw.* So, master mayor: these gates must not be shut,

‘ But in the night, or in the time of war..

‘ What! fear not, man, but yield me up the keys;

[*Takes his Keys.*

‘ For Edward will defend the town, and thee,

‘ And all those friends that deign to follow me.

*Drum. Enter MONTGOMERY, and Forces,  
marching.*

*Glo.* Brother, this is Sir John Montgomery,  
Our trusty friend, unless I be deceiv’d.

‘ *K. Edw.* Welcome, Sir John! But why come you in arms?

<sup>2</sup> The mayor is willing we should enter, so he may not be blamed.

*Mont.* To help King Edward in his time of storm,  
As every loyal subject ought to do.

- ‘ *K. Edw.* Thanks, good Montgomery: But we now forget
- ‘ Our title to the crown! and only claim
- ‘ Our dukedom, till God please to send the rest.
- ‘ *Mont.* Then fare you well, for I will hence again;  
I came to serve a king, and not a duke,—
- ‘ Drummer, strike up, and let us march away.

[*A March begun.*

- ‘ *K. Edw.* Nay, stay, Sir John, a while; and we'll debate,
- ‘ By what safe means the crown may be recover'd.
- ‘ *Mont.* What talk you of debating? in few words,
- ‘ If you'll not here proclaim yourself our king,
- ‘ I'll leave you to your fortune; and be gone,  
To keep them back that come to succour you:  
Why should we fight, if you pretend no title?

- ‘ *Glo.* Why, brother, wherefore stand you on nice points?
  - \* *K. Edw.* When we grow stronger, then we'll make our claim;
  - \* Till then, 'tis wisdom to conceal our meaning.
  - \* *Hast.* Away with scrupulous wit! new arms must rule.
  - \* *Glo.* And fearless minds climb soonest unto crowns.
  - \* Brother, we will proclaim you out of hand;
  - \* The bruit<sup>3</sup> thereof will bring you many friends.
  - \* *K. Edw.* Then be it as you will; for 'tis my right,
  - \* And Henry but usurps the diadem.
  - Mont.* Ay, now my sovereign speaketh like himself;
- And now will I be Edward's champion.

<sup>3</sup> Report. Vide Macbeth, Act v. Sc. 7, vol. iv. p. 320,

*Hast.* Sound, trumpet; Edward shall be here proclaim'd:—

\* Come, fellow-soldier, make thou proclamation.

[*Gives him a Paper. Flourish.*

*Sold.* [Reads.] *Edward the Fourth, by the grace of God, king of England and France, and lord of Ireland, &c.*

*Mont.* And whosoe'er gainsays King Edward's right,

By this I challenge him to single fight.

[*Throws down his Gauntlet.*

*All.* Long live Edward the Fourth!

\* *K. Edw.* Thanks, brave Montgomery;—and thanks unto you all.

\* If fortune serve me, I'll requite this kindness.

\* Now, for this night, let's harbour here in York:

\* And, when the morning sun shall raise his car

\* Above the border of this horizon,

\* We'll forward towards Warwick, and his mates;

\* For, well I wot<sup>4</sup>, that Henry is no soldier.—

\* Ah, foward Clarence!—how evil it beseems thee,

\* To flatter Henry, and forsake thy brother!

\* Yet, as we may, we'll meet both thee and Warwick.—

\* Come on, brave soldiers; doubt not of the day;

\* And, that once gotten, doubt not of large pay.

[*Exeunt.*

### SCENE VIII<sup>1</sup>. London. *A Room in the Palace,*

*Enter KING HENRY, WARWICK, CLARENCE,  
MONTAGUE, EXETER, and OXFORD.*

*War.* What counsel, lords? Edward from Belgia,  
With hasty Germans, and blunt Hollanders,  
Hath pass'd in safety through the narrow seas,

<sup>4</sup> Know.

<sup>1</sup> This scene is perhaps the worst contrived of any in these

And with his troops doth march amain to London;  
 ' And many giddy people flock to him.

\* *Oxf.* Let's levy men, and beat him back again?

*Clar.* A little fire is quickly trodden out;  
 Which, being suffer'd, rivers cannot quench.

*War.* In Warwickshire I have true-hearted friends,  
 Not mutinous in peace, yet bold in war;  
 Those will I muster up:—and thou, son Clarence,  
 ' Shalt stir, in Suffolk, Norfolk, and in Kent,  
 ' The knights and gentlemen to come with thee:  
 ' Thou, brother Montague, in Buckingham,  
 ' Northampton, and in Leicestershire, shalt find  
 ' Men well inclin'd to hear what thou command'st:—  
 And thou, brave Oxford, wondrous well belov'd,  
 In Oxfordshire shalt muster up thy friends.—  
 My sovereign, with the loving citizens,—  
 \* Like to his island, girt in with the ocean,  
 \* Or modest Dian, circled with her nymphs,—  
 Shall rest in London, till we come to him.—  
 Fair lords, take leave, and stand not to reply.—  
 Farewell, my sovereign.

*K. Hen.* Farewell, my Hector, and my Troy's  
 true hope<sup>3</sup>.

\* *Clar.* In sign of truth, I kiss your highness' hand.

\* *K. Hen.* Well-minded Clarence, be thou fortunate!

\* *Mont.* Comfort, my lord,—and so I take my leave.

plays. Warwick has but just gone off the stage, when Edward says:—

' And, lords, towards Coventry bend we our course,  
 Where peremptory Warwick now remains.'

In the original play this scene follows immediately after King Henry's observations on young Richmond, the sixth scene of the present play.

\* This line, in the folio copy, is given to the king, to whose character it is so unsuitable that it has been thought best to give it to Oxford, who is the next speaker in the old play.

<sup>3</sup> Shakespeare has twice repeated this passage, which made an impression upon him in the old play. He has applied the same

- \* *Oxf.* And thus [*Kissing HENRY's hand.*] I seal  
my truth, and bid adieu.
- \* *K. Hen.* Sweet Oxford, and my loving Montague,  
And all at once, once more a happy farewell.  
*War.* Farewell, sweet lords; let's meet at Co-  
ventry.

[*Exeunt WAR. CLAR. OXF. and MONT.*

- \* *K. Hen.* Here at the palace will I rest a while.
- \* Cousin of Exeter, what thinks your lordship?
- \* Methinks, the power, that Edward hath in field
- \* Should not be able to encounter mine.
- \* *Exe.* The doubt is, that he will seduce the rest.
- \* *K. Hen.* That's not my fear, my meed<sup>4</sup> hath got  
me fame.
- \* I have not stopp'd mine ears to their demands,
- \* Nor posted off their suits with slow delays;
- \* My pity hath been balm to heal their wounds,
- \* My mildness hath allay'd their swelling griefs,
- \* My mercy dry'd their water-flowing tears:
- \* I have not been desirous of their wealth,
- \* Nor much oppress'd them with great subsidies,
- \* Nor forward of revenge, though they much err'd:
- \* Then why should they love Edward more than me?
- \* No, Exeter, these graces challenge grace;
- \* And, when the lion fawns upon the lamb,
- \* The lamb will never cease to follow him.

[*Shout within. A Lancaster! A Lancaster!*

*Exe.* Hark, hark, my lord! what shouts are these?

expression to the duke of York, where his overthrow at Wake-  
field is described:—

‘Environed he was with many foes,  
And stood against them as the hope of Troy  
Against the Greeks.’

In the former instance no trace is to be found of these lines in  
the old play. Several similar repetitions are found in this Third  
Part of King Henry VI.

<sup>4</sup> Merit. Vide p. 292, note 7.

*Enter KING EDWARD, GLOSTER, and Soldiers.*

- ‘ *K. Edw.* Seize on the shame-fac’d Henry, bear him hence,
- ‘ And once again proclaim us king of England.—
- \* You are the fount that makes small brooks to flow :
- \* Now stops thy spring ; my sea shall suck them dry,
- \* And swell so much the higher by their ebb.—
- ‘ Hence with him to the Tower ; let him not speak.

[*Exeunt some with KING HENRY.*

- ‘ And, lords, towards Coventry bend we our course,
- ‘ Where peremptory Warwick now remains<sup>5</sup> :
- ‘ The sun shines hot, and, if we use delay,
- ‘ Cold biting winter mars our hop’d-for hay<sup>6</sup>.
- \* *Glo.* Away betimes, before his forces join,
- \* And take the great-grown traitor unawares :
- \* Brave warriors, march amain towards Coventry.

[*Exeunt.*

## ACT V.

### SCENE I. Coventry.

*Enter, upon the Walls, WARWICK, the Mayor of Coventry, Two Messengers, and Others.*

*War.* Where is the post that came from valiant Oxford ?

How far hence is thy lord, mine honest fellow ?

‘ *1 Mess.* By this at Dunsmore, marching hitherward.

<sup>5</sup> Warwick has but just left the stage, declaring his intention to go to Coventry. How then could Edward know of that intention ? Shakspeare here again followed the old play. Some of the old dramatic writers seem to have thought that all the persons of the drama must know whatever was known to the writers themselves, or to the audience.

<sup>6</sup> The allusion is to the proverb, ‘ Make hay while the sun shines.’

- War.* How far off is our brother Montague?  
 Where is the post that came from Montague?  
 ' 2 *Mess.* By this at Daintry, with a puissant troop.

*Enter SIR JOHN SOMERVILLE.*

- ' *War.* Say, Somerville, what says my loving son?  
 ' And, by the guess, how nigh is Clarence now?  
 ' *Som.* At Southam I did leave him with his forces,  
 ' And do expect him here some two hours hence.

[*Drum heard.*]

- ' *War.* Then Clarence is at hand, I hear his drum.  
 \* *Som.* It is not his, my lord: here Southam lies:  
 \* The drum your honour hears, marcheth from Warwick.  
 \* *War.* Who should that be? belike, unlook'd-for friends.  
 \* *Som.* They are at hand, and you shall quickly know.

*Drums.* *Enter KING EDWARD, GLOSTER, and Forces, marching.*

- \* *K. Edw.* Go, trumpet, to the walls, and sound a parle.  
 ' *Glo.* See how the surly Warwick mans the wall.  
 ' *War.* O, unbild spite! is sportful Edward come? Where slept our scouts<sup>1</sup>, or how are they seduc'd, That we could hear no news of his repair?  
 \* *K. Edw.* Now, Warwick, wilt thou ope the city gates,  
 ' Speak gentle words, and humbly bend thy knee?  
 ' Call Edward—king, and at his hands beg mercy,  
 ' And he shall pardon thee these outrages.  
 ' *War.* Nay, rather, wilt thou draw thy forces hence,

<sup>1</sup> Thus in King John:—

' O, where hath our intelligence been drakk?  
 Where hath it slept?'

Confess who set thee up and pluck'd thee down?—  
Call Warwick—patron, and be penitent,  
And thou shalt still remain the duke of York.

*Glo.* I thought, at least, he would have said—the king;

Or did he make the jest against his will?

\* *War.* Is not a dukedom, sir, a goodly gift?

\* *Glo.* Ay, by my faith, for a poor earl to give;

\* I'll do thee service for so good a gift<sup>2</sup>.

\* *War.* Twas I, that gave the kingdom to thy brother.

*K. Edw.* Why, then 'tis mine, if but by Warwick's gift.

\* *War.* Thou art no Atlas for so great a weight:  
And, weakling, Warwick takes his gift again:  
And Henry is my king, Warwick his subject.

\* *K. Edw.* But Warwick's king is Edward's prisoner:

\* And, gallant Warwick, do but answer this,—  
What is the body, when the head is off?

\* *Glo.* Alas, that Warwick had no more forecast,  
But, whiles he thought to steal the single ten,

\* The king was slyly finger'd from the deck<sup>3</sup>!  
You left poor Henry at the bishop's palace<sup>4</sup>,  
And, ten to one, you'll meet him in the Tower.

*K. Edw.* 'Tis even so; yet you are Warwick still.

\* *Glo.* Come, Warwick, take the time, kneel down,  
kneel down:

\* Nay, when<sup>5</sup>? strike now, or else the iron cools.

<sup>2</sup> That is, enroll myself among thy dependents. Cowell informs us that *servitium* is 'that service which the tenant by reason of his fee oweth unto his lord.'

<sup>3</sup> A pack of cards was anciently termed a *deck* of cards, or a pair of cards. An instance of a pack of cards being called a *deck* occurs in the Sessions Paper for January, 1788. The term is said to be still used in Ireland.

<sup>4</sup> The palace of the bishop of London.

<sup>5</sup> This expression of impatience has been already noticed in The Tempest and King Richard II.

- \* *War.* I had rather chop this hand off at a blow,
- \* And with the other fling it at thy face,
- \* Than bear so low a sail, to strike to thee.
- \* *K. Edw.* Sail how thou canst, have wind and tide thy friend;
- \* This hand, fast wound about thy coal-black hair,
- \* Shall, whiles the head is warm, and new cut off,
- \* Write in the dust this sentence with thy blood,—
- \* *Wind-changing Warwick now can change no more.*

*Enter OXFORD, with Drum and Colours.*

- \* *War.* O cheerful colours ! see, where Oxford comes !

*Oxf.* Oxford, Oxford, for Lancaster !

[*OXFORD and his Forces enter the City.*

- ‘ *Glo.* The gates are open, let us enter too.

- ‘ *K. Edw.* So other foes may set upon our backs.

- \* Stand we in good array ; for they, no doubt,

- \* Will issue out again, and bid us battle :

- ‘ If not, the city, being but of small defence,

- ‘ We'll quickly rouse the traitors in the same.

*War.* O, welcome, Oxford, for we want thy help.

*Enter MONTAGUE, with Drum and Colours.*

*Mont.* Montague, Montague, for Lancaster !

[*He and his Forces enter the City.*

- ‘ *Glo.* Thou and thy brother both shall buy this treason

- ‘ Even with the dearest blood your bodies bear.

- \* *K. Edw.* The harder match'd, the greater victory ;

- \* My mind presageth happy gain, and conquest.

*Enter SOMERSET, with Drum and Colours.*

*Som.* Somerset, Somerset, for Lancaster !

[*He and his Forces enter the City.*

*Glo.* Two of thy name, both dukes of Somerset<sup>6</sup>,  
Have sold their lives unto the house of York;  
And thou shalt be the third, if this sword hold.

*Enter CLARENCE, with Drum and Colours.*

*War.* And lo, where George of Clarence sweeps  
along,

Of force enough to bid his brother battle;  
\* With whom an upright zeal to rights prevails,  
\* More than the nature of a brother's love :—  
\* Come, Clarence, come; thou wilt, if Warwick calls.

*Clar.* Father of Warwick, know you what this  
means;

[*Taking the red Rose out of his Cap.*

' Look here, I throw my infamy at thee :  
I will not ruinate my father's house,  
Who gave his blood to lime<sup>7</sup> the stones together,  
' And set up Lancaster. Why, trow'st thou, Warwick,  
' That Clarence is so harsh, so blunt<sup>8</sup>, unnatural,  
' To bend the fatal instruments of war  
' Against his brother, and his lawful king ?  
\* Perhaps, thou wilt object my holy oath :  
\* To keep that oath, were more impiety  
\* Than Jephtha's, when he sacrific'd his daughter.  
\* I am so sorry for my trespass made,  
\* That, to deserve well at my brother's hands,  
\* I here proclaim myself thy mortal foe ;  
\* With resolution, wheresoe'er I meet thee  
\* (As I will meet thee, if thou stir abroad),

<sup>6</sup> The first of these noblemen was Edmund, slain at the battle of St. Albans, 1455. The second was Henry his son, beheaded after the battle of Hexham, 1463. The present duke, Edmund, brother to Henry, was taken prisoner at Tewksbury, 1471, and there beheaded; his brother John losing his life in the same fight.

<sup>7</sup> i. e. To cement.

<sup>8</sup> i. e. stupid, insensible of paternal fondness.

\* To plague thee for thy foul misleading me.  
And so, proud-hearted Warwick, I defy thee,  
And to my brother turn my blushing cheeks.—

‘ Pardon me, Edward, I will make amends ;  
And, Richard, do not frown upon my faults,  
For I will henceforth be no more unconstant.

‘ *K. Edw.* Now welcome more, and ten times  
more belov’d,

Than if thou never hadst deserv’d our hate.

‘ *Glo.* Welcome, good Clarence : this is brother-like.

*War.* O passing<sup>9</sup> traitor, perjur’d, and unjust !

*K. Edw.* What, Warwick, wilt thou leave the town, and fight ?

Or shall we beat the stones about thine ears ?

‘ *War.* Alas, I am not coop’d here for defence : I will away towards Barnet presently, And bid thee battle, Edward, if thou dar’st.

*K. Edw.* Yes, Warwick, Edward dares, and leads the way :—

Lords, to the field ; Saint George, and victory.

[*March. Exeunt.*

## SCENE II. *A Field of Battle near Barnet.*

*Alarums, and Excursions.* Enter KING EDWARD, bringing in WARWICK wounded.

\* *K. Edw.* So, lie thou there : die thou, and die our fear ;

\* For Warwick was a bug<sup>1</sup>, that fear’d us all.—

\* Now, Montague, sit fast ; I seek for thee,

\* That Warwick’s bones may keep thine company.

[*Exit.*

<sup>9</sup> i. e. exceeding, egregious. ‘ A passing impudent fellow ; insigniter impudens.’ *BARET.*

<sup>1</sup> Warwick was the *bugbear* that frightened us all. Thus in *The Taming of the Shrew*, Act i. Sc. 2 :—

‘ Tush ! tush ! fear boys with bugs.’

*War.* Ah, who is nigh? come to me, friend, or foe,  
And tell me who is victor, York or Warwick?  
Why ask I that? my mangled body shows,  
*\* My blood, my want of strength, my sick heart shows*  
That I must yield my body to the earth,  
And, by my fall, the conquest to my foe.  
Thus yields the cedar to the axe's edge,  
Whose arms gave shelter to the princely eagle,  
Under whose shade the ramping lion slept<sup>2</sup>;  
Whose top-branch overpeer'd Jove's spreading tree,  
*\* And kept low shrubs from winter's powerful wind.*  
*\* These eyes, that now are dimm'd with death's black*  
*veil,*  
*\* Have been as piercing as the mid-day sun,*  
*\* To search the secret treasons of the world:*  
The wrinkles in my brows, now fill'd with blood,  
Were liken'd oft to kingly sepulchres;  
For who liv'd king, but I could dig his grave?  
And who durst smile, when Warwick bent his brow?  
Lo, now my glory smear'd in dust and blood!  
My parks, my walks, my manors that I had,  
Even now forsake me; and, of all my lands,  
Is nothing left me, but my body's length<sup>3</sup>!

<sup>2</sup> ‘All the fowls of heaven made their nest in his boughs, and under his branches did all the beasts of the field bring forth their young.’ *Ezekiel, c. xxxi.*

<sup>3</sup> ‘Cedes coemptis saltibus, et domo

Village-

Hor-

— Mora sola fatetur

*Quantula sint hominum corpuscula.* *Juv.*

Camden mentions in his Remaines, that Constantine, in order to dissuade a person from covetousness, drew out with his lance the length and breadth of a man's grave, adding, 'This is all thou shalt have when thou art dead, if thou canst happily get so much.'

Johnson observes that Warwick's mention of his parks and manors diminishes the pathetic of these lines. It is true that it is something in the strain of the whining ghosts of the *Mirror for Magistrates*; but it was the popular style of the time: Cavendish, in his *Metrical Legends*, introduces Wolsey's shade lamenting to leave his palaces and gardens.

Why, what is pomp, rule, reign, but earth and dust?  
And, live we how we can, yet die we must.

*Enter OXFORD and SOMERSET.*

- \* *Som.* Ah, Warwick, Warwick! wert thou as we are,
- \* We might recover all our loss again!
- \* The queen from France hath brought a puissant power:
- \* Even now we heard the news: Ah, could'st thou fly!
- ‘ *War.* Why, then I would not fly.—Ah, Montague,
- \* If thou be there, sweet brother, take my hand,
- \* And with thy lips keep in my soul a while!
- \* Thou lov'st me not; for, brother, if thou didst,
- \* Thy tears would wash this cold congealed blood,
- \* That glues my lips, and will not let me speak.
- \* Come quickly, Montague, or I am dead.
- ‘ *Som.* Ah, Warwick, Montague hath breath'd his last;
- ‘ And, to the latest gasp, cried out for Warwick,
- ‘ And said—Commend me to my valiant brother.
- ‘ And more he would have said; and more he spoke,
- ‘ Which sounded like a cannon in a vault<sup>4</sup>,
- ‘ That might not be distinguish'd; but, at last,
- ‘ I well might hear deliver'd with a groan,—
- ‘ O, farewell, Warwick!

*War.*

Sweet rest to his soul!—

<sup>4</sup> The old play has this line:—

‘ Which sounded like a *clamour* in a vault.’

I cannot but think that *cannon* is an error of the press in the first folio. ‘ The indistinct gabble of undertakers (says Steevens), while they adjust a coffin in a family vault, will abundantly illustrate the preceding simile. Such a peculiar hubbub of inarticulate sounds might have attracted our author's notice; it has too often forced itself on mine.’

Fly, lords, and save yourselves : for Warwick bids  
You all farewell, to meet again in heaven. [Dies.

*Oxf.* Away, away, to meet the queen's great  
power! [Exeunt, bearing off WAR. Body.

### SCENE III. *Another Part of the Field.*

*Flourish.* Enter KING EDWARD in triumph; with  
CLARENCE, GLOSTER, and the rest.

\* *K. Edw.* Thus far our fortune keeps an upward  
course,

\* And we are grac'd with wreaths of victory.  
\* But, in the midst of this bright-shining day,  
\* I spy a black, suspicious, threat'ning cloud,  
\* That will encounter with our glorious sun,  
\* Ere he attain his easeful western bed :  
\* I mean, my lords,—those powers, that the queen  
\* Hath rais'd in Gallia, have arriv'd<sup>1</sup> our coast,  
\* And, as we hear, march on to fight with us.

\* *Clar.* A little gale will soon disperse that cloud,  
\* And blow it to the source from whence it came :  
\* Thy very beams will dry those vapours up ;  
\* For every cloud engenders not a storm.

\* *Glo.* The queen is valu'd thirty thousand strong,  
\* And Somerset, with Oxford, fled to her ;  
\* If she have time to breathe, be well assur'd,  
Her faction will be full as strong as ours.

*K. Edw.* We are advértis'd by our loving friends,  
That they do hold their course toward Tewksbury ;

<sup>1</sup> *Arriv'd* is here used in an active form. Thus in Julius Cæsar :—

‘ But ere we could arrive the point proposed,  
Cæsar cry'd, Help me, Cassius, or I sink.’

And in Coriolanus :—

‘ \_\_\_\_\_ and now arriving  
A place of potency.’

Milton uses the same structure in Paradise Lost, b. ii.—

‘ \_\_\_\_\_ ere he arrive  
The happy isle.’

• We having now the best at Barnet field,  
 • Will thither straight, For willingness rids way;  
 • And, as we march, our strength will be augmented  
 In every county as we go along.

Strike up the drum; cry—Courage! and away.

[*Exeunt.*]

#### SCENE IV. *Plains near Tewksbury.*

*March. Enter QUEEN MARGARET, PRINCE EDWARD, SOMERSET, OXFORD, and Soldiers.*

- \* Q. Mar. Great lords, wise men ne'er sit and wail their loss<sup>1</sup>,
- \* But cheerly seek how to redress their harms.
- What though the mast be now blown overboard,
- The cable broke, the holding anchor lost,
- And half our sailors swallow'd in the flood?
- Yet lives our pilot still: Is't meet, that he
- Should leave the helm, and, like a fearful lad,
- \* With tearful eyes add water to the sea,
- And give more strength to that which hath too much<sup>2</sup>;
- \* Whiles, in his moan, the ship splits on the rock,
- \* Which industry and courage might have sav'd?
- \* Ah, what a shame! ah, what a fault were this!
- Say, Warwick was our anchor! What of that?
- And Montague our top-mast; What of him?

<sup>1</sup> This speech in the original play is expressed in eleven lines. Malone thinks its extraordinary expansion into thirty-seven lines a decisive proof that the old play was the production of some writer who preceded Shakspeare.

<sup>2</sup> Thus Jaques moralizing upon the weeping stag in *As You Like It*, Act i. Sc. 2:—

‘ — Thou mak'st a testament  
 As worldlings do, giving the sum of more  
 To that which has too much.’

A similar thought is found in Shakspeare's *Lover's Complaint*. See note on the passage in *As You Like It*. There is no trace of this passage in the old play.

- ‘ Our slaughter’d friends the tackles ; What of these ?
- ‘ Why, is not Oxford here another anchor ?
- ‘ And Somerset another goodly mast ;
- ‘ The friends of France our shrouds and tacklings ?
- ‘ And, though unskilful, why not Ned and I
- ‘ For once allow’d the skilful pilot’s charge ?
- ‘ We will not from the helm, to sit and weep ;
- \* But keep our course, though the rough wind say—  
    no,
- \* From shelves and rocks that threaten us with wreck.
- \* As good to chide the waves, as speak them fair.
- \* And what is Edward, but a ruthless sea ?
- \* What Clarence, but a quicksand of deceit ?
- \* And Richard, but a ragged fatal rock ?
- \* All these the enemies to our poor bark.
- \* Say, you can swim ; alas, ’tis but a while :
- \* Tread on the sand ; why, there you quickly sink :
- \* Bestride the rock ; the tide will wash you off,
- \* Or else you famish, that’s a threefold death.
- \* This speak I, lords, to let you understand,
- \* In case some one of you would fly from us,
- \* That there’s no hop’d-for mercy with the brothers,
- \* More than with ruthless waves, with sands, and  
    rocks.
- \* Why, courage, then ! what cannot be avoided,
- \* Twere childish weakness to lament, or fear.
  - \* *Prince.* Methinks, a woman of this valiant spirit
- \* Should, if a coward heard her speak these words,
- \* Infuse his breast with magnanimity,
- \* And make him, naked, foil a man at arms.
- ‘ I speak not this, as doubting any here :
- ‘ For, did I but suspect a fearful man,
- ‘ He should have leave to go away betimes ;
- ‘ Lest, in our need, he might infect another,
- ‘ And make him of like spirit to himself.
- ‘ If any such be here, as God forbid !
- ‘ Let him depart, before we need his help.

‘ *Oxf.* Women and children of so high a courage !  
And warriors faint ! why, 'twere perpetual shame.—

‘ *O,* brave young prince ! thy famous grandfather  
Doth live again in thee ; Long may'st thou live,  
To bear his image, and renew his glories !

‘ *Som.* And he, that will not fight for such a hope,  
‘ Go home to bed, and like the owl by day,  
‘ If he arise, be mock'd and wonder'd at.

\* *Q. Mar.* Thanks, gentle Somerset :—sweet Ox-  
ford, thanks.

\* *Prince.* And take his thanks, that yet hath no-  
thing else.

*Enter a Messenger.*

‘ *Mess.* Prepare you, lords, for Edward is at hand,  
‘ Ready to fight ; therefore be resolute.

‘ *Oxf.* I thought no less : it is his policy,  
‘ To haste thus fast, to find us unprovided.

*Som.* But he's deceiv'd, we are in readiness.

*Q. Mar.* This cheers my heart, to see your for-  
wardness.

*Oxf.* Here pitch our battle, hence we will not  
budge.

*March.* *Enter, at a distance, KING EDWARD,  
CLARENCE, GLOSTER, and Forces.*

‘ *K. Edw.* Brave followers<sup>3</sup>, yonder stands the  
thorny wood,  
‘ Which, by the heavens' assistance, and your  
strength,  
‘ Must by the roots be hewn up yet ere night.  
\* I need not add more fuel to your fire,  
\* For, well I wot<sup>4</sup>, ye blaze to burn them out:  
\* Give signal to the fight, and to it, lords.

<sup>3</sup> This scene is ill contrived, in which the king and queen ap-  
pear at once on the stage at the head of opposing armies. It  
had been easy to make one retire before the other entered.—  
*Johnson.*

<sup>4</sup> Know.

- Q. Mar.* Lords, knights, and gentlemen, what I should say,
- ‘ My tears gainsay<sup>5</sup>; for every word I speak,
  - ‘ Ye see, I drink the water of mine eyes.
  - ‘ Therefore, no more but this:—Henry, your sovereign,
  - ‘ Is prisoner to the foe; his state usurp’d,
  - ‘ His realm a slaughterhouse, his subjects slain,
  - ‘ His statutes cancell’d, and his treasure spent;
  - ‘ And yonder is the wolf, that makes this spoil.
  - ‘ You fight in justice: then, in God’s name, lords,
  - ‘ Be valiant, and give signal to the fight.

[*Exeunt both Armies.*

SCENE V. *Another Part of the same.*

*Alarums: Excursions: and afterwards a Retreat.*

*Then enter KING EDWARD, CLARENCE, GLOSTER, and Forces; with QUEEN MARGARET, OXFORD, and SOMERSET, Prisoners.*

- ‘ *K. Edw.* Now, here a period of tumultuous broils.  
Away with Oxford to Hammes castle<sup>1</sup> straight:  
For Somerset<sup>2</sup>, off with his guilty head.
- ‘ Go, bear them hence; I will not hear them speak.  
*Oxf.* For my part, I’ll not trouble thee with words.
- ‘ *Som.* Nor I, but stoop with patience to my fortune. [*Exeunt Oxf. and Som. guarded.*
- \* *Q. Mar.* So part we sadly in this troublous world,  
\* To meet with joy in sweet Jerusalem.
- \* *K. Edw.* Is proclamation made,—that who finds Edward,
- \* Shall have a high reward, and he his life?
- \* *Glo.* It is: and lo, where youthful Edward comes.

<sup>5</sup> Unsay, deny.

<sup>1</sup> A castle in Picardy, where Oxford was confined for many years.

<sup>2</sup> See note 6, on p. 370.

*Enter Soldiers, with PRINCE EDWARD.*

\* *K. Edw.* Bring forth the gallant, let us hear him speak :

\* What! can so young a thorn begin to prick?

‘ Edward, what satisfaction canst thou make,

‘ For bearing arms, for stirring up my subjects,

\* And all the trouble thou hast turn’d me to<sup>3</sup>?

*Prince.* Speak like a subject, proud ambitious York!

Suppose, that I am now my father’s mouth ;  
Resign thy chair, and, where I stand, kneel thou,  
Whilst I propose the self-same words to thee,  
Which, traitor, thou wouldest have me answer to.

*Q. Mar.* Ah, that thy father had been so resolv’d !

‘ *Glo.* That you might still have worn the petticoat,  
And ne’er have stol’n the breech from Lancaster.

*Prince.* Let Æsop<sup>4</sup> fable in a winter’s night ;  
His currish riddles sort not with this place.

*Glo.* By heaven, brat, I’ll plague you for that word.

*Q. Mar.* Ay, thou wast born to be a plague to men.

*Glo.* For God’s sake, take away this captive scold.

*Prince.* Nay, take away this scolding crook-back rather.

\* *K. Edw.* Peace, wilful boy, or I will charm<sup>5</sup> your tongue.

*Clar.* Untutor’d lad, thou art too malapert.

*Prince.* I know my duty, you are all undutiful :  
Lascivious Edward,—and thou perjur’d George,  
And thou misshapen Dick, I tell ye all,  
I am your better, traitors as ye are :—

\* And thou usurp’st my father’s right and mine.

<sup>3</sup> We have nearly the same words in *The Tempest* :—

‘ \_\_\_\_\_ O, my heart bleeds,

To think of the teen that I have turn’d you to.’

<sup>4</sup> The prince calls Richard Æsop for his crookedness ; and the poet following nature makes Richard highly incensed at the reproach.

<sup>5</sup> See *King Henry VI. Part II. Act iv. Sc. 1*, p. 218, note 10.

**K. Edw.** Take that, the likeness of this railer here<sup>6</sup>. [Stabs him.]

\* **Glo.** Sprawl'st thou? take that, to end thy agony. [GLO. stabs him.]

\* **Cla.** And there's for twitting me with perjury. [CLA. stabs him.]

**Q. Mar.** O, kill me too!

**Glo.** Marry, and shall. [Offers to kill her.]

\* **K. Edw.** Hold, Richard, hold, for we have done too much.

**Glo.** Why should she live, to fill the world with words<sup>7</sup>?

**K. Edw.** What! doth she swoon? use means for her recovery.

**Glo.** Clarence, excuse me to the king my brother:

\* I'll hence to London on a serious matter:

\* Ere ye come there, be sure to hear some news.

**Clar.** What? what?

\* **Glo.** The Tower, the Tower! [Exit.]

\* **Q. Mar.** O, Ned, sweet Ned! speak to thy mother, boy!

\* Canst thou not speak?—O traitors! murderers!—They, that stabb'd Cæsar, shed no blood at all, Did not offend, nor were not worthy blame,

\* If this foul deed were by, to equal it.

\* He was a man; this, in respect, a child; And men ne'er spend their fury on a child.

\* What's worse than murderer, that I may name it?

\* No, no; my heart will burst, an if I speak;—

\* And I will speak, that so my heart may burst.—

<sup>6</sup> That is, 'thou who art the likeness,' &c. The old copies describe Edward as striking the first blow, and Gloster the next; and this is according to history, which informs us that Edward smote the prince with his gauntlet, on which the rest dispatched him.

<sup>7</sup> i. e. dispute, contention. Thus in one of the former parts of King Henry VI.:—

'Some words there grew 'twixt Somerset and me.'

\* Butchers and villains, bloody cannibals!  
 \* How sweet a plant have you untimely cropp'd!  
 \* You have no children, butchers! if you had<sup>8</sup>,  
 The thought of them would have stirr'd up remorse:  
 \* But, if you ever chance to have a child,  
 Look in his youth to have him so cut off.  
 \* As, deathsmen! you have rid<sup>9</sup> this sweet young  
 prince!

*K. Edw.* Away with her; go, bear her hence  
 perforce.

*Q. Mar.* Nay, never bear me hence, despatch me  
 here;

Here sheath thy sword, I'll pardon thee my death:  
 What! wilt thou not?—then, Clarence, do it thou.

*Clar.* By heaven, I will not do thee so much ease.

*Q. Mar.* Good Clarence, do; sweet Clarence, do  
 thou do it.

*Clar.* Didst thou not hear me swear, I would not  
 do it?

*Q. Mar.* Ay, but thou usest to forswear thyself;  
 'Twas sin before<sup>10</sup>, but now 'tis charity.

'What! wilt thou not? where is that devil's butcher,  
 Hard-favour'd Richard? Richard, where art thou?  
 Thou art not here: Murder is thy alms-deed;  
 Petitioners for blood thou ne'er put'st back.

*K. Edw.* Away, I say; I charge ye, bear her hence.

*Q. Mar.* So come to you, and yours, as to this  
 prince! [Exit, led out forcibly.]

*K. Edw.* Where's Richard gone?

'*Clar.* To London, all in post; and, as I guess,  
 To make a bloody supper in the Tower.

*K. Edw.* He's sudden, if a thing comes in his head.

<sup>8</sup> The same sentiment is repeated by Macduff in the tragedy of Macbeth; and this passage may serve as a comment on that.

<sup>9</sup> To rid is to cut off, to destroy. Thus Caliban, in The Tempest, says:—'The red plague rid you.'

<sup>10</sup> She alludes to the desertion of Clarence.

- ‘ Now march we hence: discharge the common sort
- ‘ With pay and thanks, and let’s away to London,
- ‘ And see our gentle queen how well she fares;
- ‘ By this, I hope, she hath a son for me. [Exit.]

**SCENE VI.** London. *A Room in the Tower.*

KING HENRY is discovered sitting with a Book in his Hand, the Lieutenant attending. Enter GLOSTER.

*Glo.* Good day, my lord! What, at your book so hard?

*K. Hen.* Ay, my good lord: My lord, I should say rather;

‘ Tis sin to flatter, good was little better:

Good Gloster, and good devil, were alike,

\* And both preposterous; therefore, not good lord.

\* *Glo.* Sirrah, leave us to ourselves: we must confer. [Exit Lieutenant.]

\* *K. Hen.* So flies the reckless shepherd from the wolf:

\* So first the harmless sheep doth yield his fleece,

\* And next his throat unto the butcher’s knife.—

What scene of death hath Roscius now to act?

*Glo.* Suspicion always haunts the guilty mind; The thief doth fear each bush an officer.

‘ *K. Hen.* The bird, that hath been limed in a bush,

‘ With trembling wings misdoubteth<sup>1</sup> every bush: And I, the hapless male<sup>2</sup> to one sweet bird,

Have now the fatal object in my eye,

Where my poor young was lim’d, was caught, and kill’d.

‘ *Glo.* Why, what a peevish<sup>3</sup> fool was that of Crete,

<sup>1</sup> To misdoubt is to suspect danger, to fear.

<sup>2</sup> The word *male* is here used in an uncommon sense, for the male parent: the sweet bird is evidently his son Prince Edward.

<sup>3</sup> *Peevish*, in the language of our ancestors, was used to signify *mad* or *foolish*. See note on Comedy of Errors, Act iv. Sc. 1.

- ‘ That taught his son the office of a fowl ?
- ‘ And yet, for all his wings, the fool was drown’d.
- ‘ *K. Hen.* I, Dædalus; my poor boy, Icarus;
- Thy father, Minos, that denied our course;
- ‘ The sun, that sear’d the wings of my sweet boy,
- ‘ Thy brother Edward; and thyself, the sea,
- ‘ Whose envious gulf did swallow up his life.
- \* Ah, kill me with thy weapon, not with words !
- ‘ My breast can better brook thy dagger’s point,
- Than can my ears that tragick history.—
- \* But wherefore dost thou come? is’t for my life?

‘ *Glo.* Think’st thou, I am an executioner?

- K. Hen.* A persecutor, I am sure, thou art;
- ‘ If murdering innocents be executing,
- ‘ Why, then thou art an executioner.

*Glo.* Thy son I kill’d for his presumption.

- K. Hen.* Hadst thou been kill’d, when first thou  
didst presume,

Thou hadst not liv’d to kill a son of mine.

- ‘ And thus I prophecy,—that many a thousand,
- ‘ Which now mistrust no parcel<sup>4</sup> of my fear;
- ‘ And many an old man’s sigh, and many a widow’s,
- ‘ And many an orphan’s water-standing eye,—
- ‘ Men for their sons, wives for their husbands’ fate,
- ‘ And orphans for their parents’ timeless death,—
- ‘ Shall rue the hour that ever thou wast born.

The owl shriek’d at thy birth, an evil sign;

- ‘ The night-crow cried, aboding luckless time;
- Dogs howl’d, and hideous tempests shook down trees;
- The raven rook’d<sup>5</sup> her on the chimney’s top,
- And chattering pies in dismal discords sung.

<sup>4</sup> Who suspect no part of what my fears presage.

<sup>5</sup> To rook, or ruck, is to cower down like a bird at roost or on its nest. The word is of very ancient use in our language. We find it in Chaucer, and in Gower’s Confessio Amantis:—

‘ But now they rucken in her neat.’

Stanyhurst, in his translation of Virgil, 1582, book iv.:—

Thy mother felt more than a mother's pain,  
 And yet brought forth less than a mother's hope;  
 ' To wit,—an indigest deformed lump<sup>6</sup>,  
 Not like the fruit of such a goodly tree.  
 Teeth hadst thou in thy head, when thou wast born,  
 To signify,—thou cam'st to bite the world:  
 And, if the rest be true which I have heard,  
 ' Thou cam'st—

*Glo.* I'll hear no more;—Die, prophet, in thy speech; [Stabs him.]  
 For this, amongst the rest, was I ordain'd.

*K. Hen.* Ay, and for much more slaughter after this.

O God! forgive my sins, and pardon thee! [Dies.]

*Glo.* What, will the aspiring blood of Lancaster  
 Sink in the ground? I thought it would have mounted.  
 See, how my sword weeps for the poor king's death!  
 ' O, may such purple tears be always shed  
 ' From those that wish the downfal of our house!  
 ' If any spark of life be yet remaining,  
 Down, down to hell; and say—I sent thee thither.

[Stabs him again.]

I, that have neither pity, love, nor fear.—  
 Indeed, 'tis true, that Henry told me of;  
 For I have often heard my mother say,  
 I came into the world with my legs forward:  
 Had I not reason, think ye, to make haste,  
 ' And seek their ruin that usurp'd our right?  
 The midwife wonder'd; and the women cried,

' Also on the turrets the skrich howle, &c.  
 ————— doth ruck,' &c.

And in Golding's translation of Ovid's Metam. book vi.:—  
 ' The furies made the bridegroomes bed, and on the house  
 did ruck  
 A cursed owle, the messenger of ill successe and lucke.'  
 ' ————— rudis indigestaque moles.'

*Ovid. Met. i. 7.*

*O, Jesus bless us, he is born with teeth!*  
 ‘ And so I was; which plainly signified—  
 That I should snarl, and bite, and play the dog.  
 ‘ Then, since the heavens have shap’d my body so,  
 Let hell make crook’d my mind to answer it<sup>7</sup>.  
 I have no brother, I am like no brother :  
 ‘ And this word—love, which greybeards call divine,  
 Be resident in men like one another,  
 And not in me; I am myself alone.—  
 Clarence, beware; thou keep’st me from the light;  
 But I will sort<sup>8</sup> a pitchy day for thee :  
 For I will buz abroad such prophecies,  
 ‘ That Edward shall be fearful of his life;  
 And then, to purge his fear, I’ll be thy death.  
 ‘ King Henry, and the prince his son, are gone :  
 ‘ Clarence, thy turn is next, and then the rest;  
 Counting myself but bad, till I be best.—  
 ‘ I’ll throw thy body in another room,  
 And triumph, Henry, in thy day of doom. [Exit.]

## SCENE VII.

*The same. A Room in the Palace.*

KING EDWARD is discovered sitting on his Throne;  
 QUEEN ELIZABETH with the infant Prince, CLARENCE, GLOSTER, HASTINGS, and Others, near him.

K. Edw. Once more we sit in England’s royal throne,  
 Repurchas’d with the blood of enemies.  
 What valiant foemen, like to autumn’s corn,

<sup>7</sup> Dryden seems to have had this line in his mind when writing his *OEdipus*:—

‘ It was thy crooked mind hunch’d out thy back,  
 And wander’d in thy limbs.’

\* Select, choose out.

Have we mow'd down<sup>1</sup>, in tops of all their pride?  
 Three dukes of Somerset, threefold renown'd  
 For hardy and undoubted champions:  
 Two Cliffords, as the father and the son,  
 And two Northumberlands; two braver men  
 Ne'er spurr'd their coursers at the trumpet's sound:  
 'With them, the two brave bears, Warwick and  
 Montague,  
 That in their chains fetter'd the kingly lion,  
 And made the forest tremble when they roar'd.  
 Thus have we swept suspicion from our seat,  
 And made our footstool of security.—  
 Come hither, Bess, and let me kiss my boy:—  
 Young Ned, for thee, thine uncles, and myself,  
 Have in our armours watch'd the winter's night;  
 'Went all a foot in summer's scalding heat,  
 That thou might'st repossess the crown in peace;  
 And of our labours thou shalt reap the gain.

*Glo.* I'll blast his harvest, if your head were laid;  
 For yet I am not look'd on in the world.  
 This shoulder was ordain'd so thick, to heave;  
 And heave it shall some weight, or break my back:—  
 Work thou the way,—and thou shalt execute<sup>2</sup>.

[*Aside.*

*K. Edw.* Clarence, and Gloster, love my lovely  
 queen;  
 And kiss your princely nephew, brothers both.

*Clar.* The duty, that I owe unto your majesty,  
 I seal upon the lips of this sweet babe.

*K. Edw.* Thanks, noble Clarence; worthy bro-  
 ther, thanks<sup>3</sup>.

<sup>1</sup> A kindred image occurs in King Henry V.:—  
 ‘—— mowing like grass

Your fresh-fair virgins, and your flow'ring infants.’

<sup>2</sup> Gloucester may be supposed to touch his head and look  
 significantly at his hand.

<sup>3</sup> The old quarto play appropriates this line to the queen. The

' *Glo.* And, that I love the tree from whence thou  
sprang'st,  
' Witness the loving kiss I give the fruit:—  
To say the truth, so Judas kiss'd his master;  
' And cried—all hail! when as he meant— } *Aside.*  
all harm.

*K. Edw.* Now am I seated as my soul delights,  
Having my country's peace, and brothers' loves.

*Clar.* What will your grace have done with Mar-  
garet?

Reignier, her father, to the king of France  
Hath pawn'd the Sicils and Jerusalem,  
And hither have they sent it for her ransome.

*K. Edw.* Away with her, and waft her hence to  
France.

And now what rests, but that we spend the time  
With stately triumphs, mirthful comick shows,  
Such as befit the pleasures of the court?—  
Sound, drums and trumpets!—farewell, sour annoy!  
For here, I hope, begins our lasting joy. [Exeunt.

first and second folio, by mistake, have given it to *Clarence*. In Steevens's copy of the second folio, which had belonged to King Charles the First, his majesty had erased *Cla.* and written *King* in its stead. Shakspeare, therefore, in the catalogue of his restorers, may boast a royal name.

THE three parts of King Henry VI. are suspected, by Mr. Theobald, of being supposititious, and are declared, by Dr. Warburton, to be certainly not Shakspeare's. Mr. Theobald's suspicion arises from some obsolete words; but the phraseology is like the rest of our author's style; and single words, of which, however, I do not observe more than two, can conclude little.

Dr. Warburton gives no reason; but I suppose him to judge upon deeper principles and more comprehensive views, and to draw his opinion from the general effect and spirit of the composition, which he thinks inferior to the other historical plays.

From mere inferiority nothing can be inferred: in the productions of wit there will be inequality. Sometimes judgment will err, and sometimes the matter itself will defeat the artist. Of every author's works, one will be the best, and one will be

the worst. The colours are not equally pleasing, nor the attitudes equally graceful, in all the pictures of Titian or Reynolds.

Dissimilitude of style and heterogeneousness of sentiment, may sufficiently show that a work does not really belong to the reputed author. But in these plays no such marks of spuriousness are found. The diction, the versification, and the figures, are Shakspeare's. These plays, considered, without regard to characters and incidents, merely as narratives in verse, are more happily conceived, and more accurately finished than those of King John, King Richard II. or the tragick scenes of King Henry IV. and V. If we take these plays from Shakspeare, to whom shall they be given? What author of that age had the same easiness of expression and fluency of numbers\*?

Of these three plays I think the second the best. The truth is, that they have not sufficient variety of action, for the incidents are too often of the same kind; yet many of the characters are well discriminated. King Henry, and his Queen, King Edward, the Duke of Gloucester, and the Earl of Warwick, are very strongly and distinctly painted.

The old copies of the two latter parts of King Henry VI. and of King Henry V. are so apparently mutilated and imperfect, that there is no reason for supposing them the first draughts of Shakspeare. I am inclined to believe them copies taken by some auditor, who wrote down during the representation what the time would permit; then, perhaps, filled up some of his omissions at a second or third hearing, and, when he had by this method formed something like a play, sent it to the printer.

JOHNSON.

\* This note by Dr. Johnson has been preserved notwithstanding the full answer to his argument which is given in the abstract of Malone's dissertation prefixed to these plays, which discriminates between what is and what is not from the hand of our great poet. 'No fraudulent copyist (says Malone) or short-hand writer would have invented circumstances *totally different* from those which appear in Shakspeare's new modelled draughts, as exhibited in the folio, or insert whole speeches of which scarcely a trace is to be found in that edition.'

END OF VOL. VI.

